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An Educational Magazine for Actors, Teachers, and Students of Dramatic Arts

AM THE WAY

THE CASTLE
CIRCUIT

LAKELAND
TTLE THEATER

TELEVISION:
ACKAGING THE
PROGRAM

THE
ANDERSONVILLE
TRIAL

SHTH NATIONAL
DRAMATIC ARTS
CONFERENCE

Photo: Hague, Albany, N.Y.
ome Hines, Metropoli-
s leading basso, as
us in the new opera,
am the Way, of which
is both librettist and
composer



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gleeful glimpse into those not-so-dead days in which parents and children behaved in almost exactly the same way that they behave today. The youngsters' problems are eternal problems — of love and ambition and passing enthusiasms and fads. We see the funny courtship of Mr. Hill (then plain Charlie Hill) and Mrs. Hill in the age of the Charleston, the yellow slicker raincoat, the raccoon overcoat, ukeleles and jazz painted jalopies.

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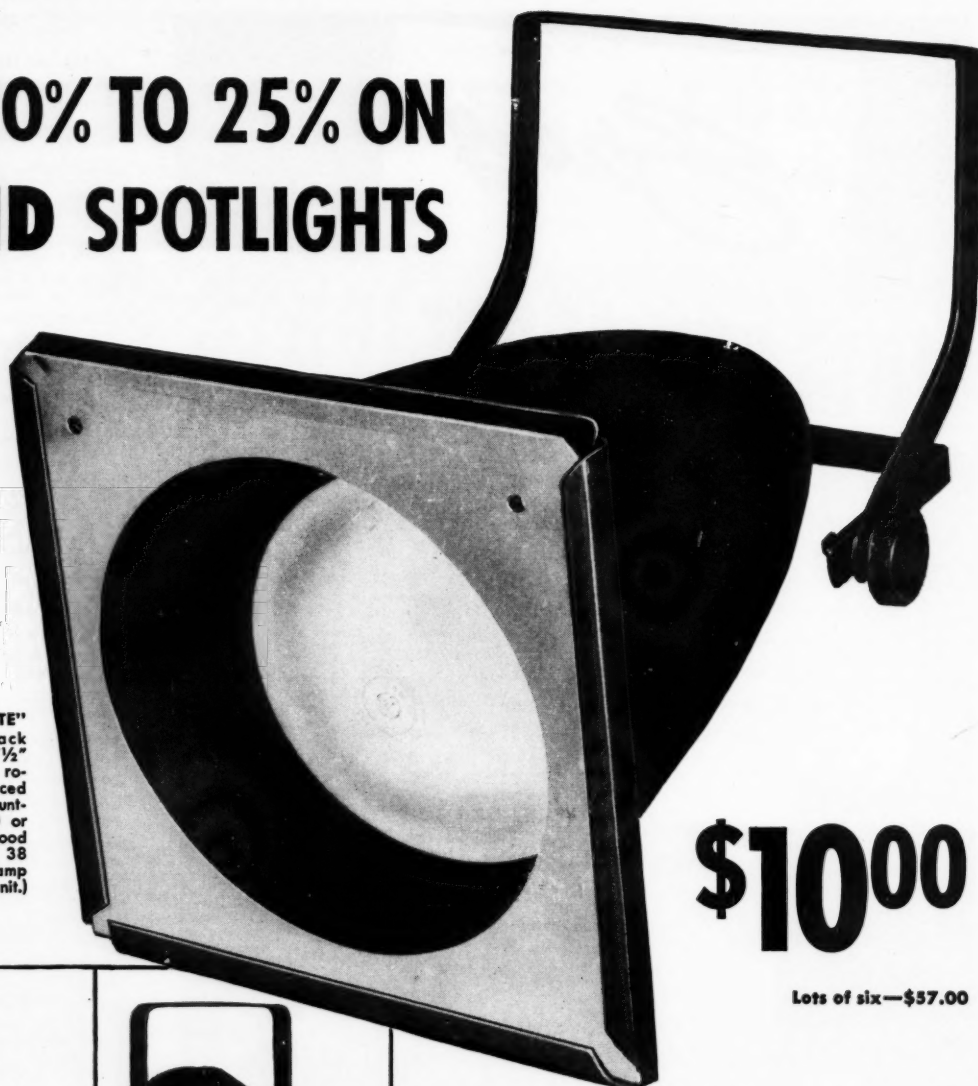
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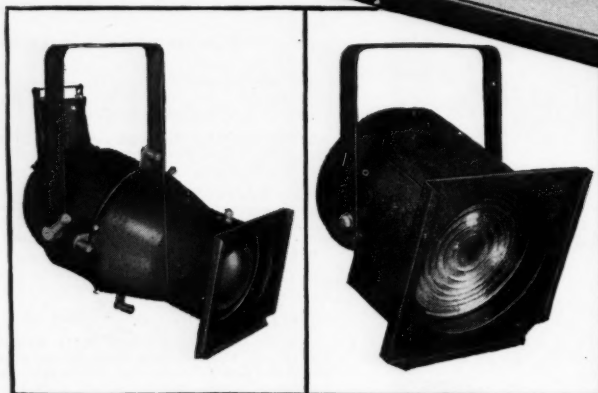


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DORIS A. Paul, East Lansing, Michigan, is the author of *I Am the Way*, an article about a new opera by Jerome Hines, Metropolitan's leading basso. In Mr. Hines' words "the purpose of this music drama is to accomplish a missionary effort in the field of music." The cover picture is an excellent picture of Mr. Hines as Jesus. The article is indeed timely since Easter will be celebrated by both Catholics and Protestants on April 17.

—0—

FOR you who will be fortunate to tour Europe, especially Germany, this summer, J. F. Foster's article, *The Castle Circuit*, will be an excellent tourist guide in planning your itinerary. Here is summer theater in settings as realistic as anyone could desire. We envy both Mr. Foster, who was so fortunate to witness Germany's "straw hat" theater and you tourists who will have the opportunity to see these remarkable plays. Mr. Foster is an assistant professor of Speech and Theater at Brooklyn College, New York City.

—0—

THE subject for this month's community theaters is *Lakeland Little Theater*, a thriving organization located in Lakeland,

Florida. Of this series written by Mr. Trumbo and his wife Pollyann I am particularly impressed by the founding of the little theaters, their initial struggles to survive, and their ultimate successes.

—0—

THIS month and next Prof. Willard Friederich will brief view scripts either seen on Broadway, off-Broadway, semi-professional theaters, on TV, or in the movies. These plays in Prof. Friederich's judgment can be done by most advanced high school Thespian Troupes. Granted that they offer real challenges, but challenges are what high school students welcome most. You are looking for something different for your next year's plays? Here they are in this list and continued in the May issue.

—0—

DR. Blank offers also four challenging plays, already presented by our affiliated schools, in this issue's Plays of the Month. They are *R. U. R.*, *Mrs. McThing*, *Lady Precious Stream*, and *The Desperate Hours*—a fantasy, a Chinese play, and a melo-drama. *Mrs. McThing* can also be classified as Children's Theater.

PETER Pan is the theme of this month's Theater for Children. Both Troupe 1659, Inglewood, California, High School, and Troupe 1634, Beaverton, Oregon, High School, present excellent achievement reports of their productions of this delightful play. May their successes offer to our other affiliated schools a challenge to do likewise with this children's play for "all ages"!

—0—

DR. Hobgood in his seventh article, *Television: Packaging the Program*, of his series, Introduction to Entertainment, explains clearly the practical, day-to-day realities of the Television industry, which has become the giant of modern entertainment. Here, you will learn again that what comes daily into your living room is what you want to come into your living room. We, the Casual Audience, make it easy for poor programming because we are, well, "casual" in our demands.

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MR. Jones's Best of Broadway is *The Andersonville Trial*, a powerful court room play of an aftermath of the Civil War. This play should be welcomed by our affiliated schools even though it has a large all-male cast of 26 characters.

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a phoney she is! Edie, embarrassed, runs out of the house headed for home, but lands right in the path of an on-coming car. Seemingly an invalid from the accident, Dan becomes most solicitous, feeling it was his fault because he gave her the brushoff which sent her speeding out the door.

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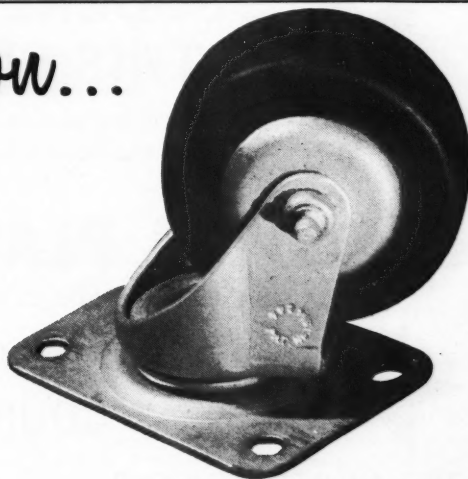
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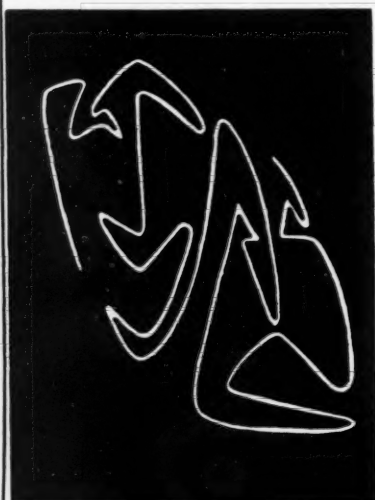
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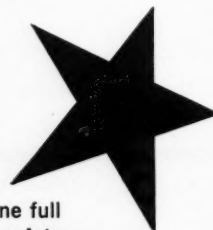
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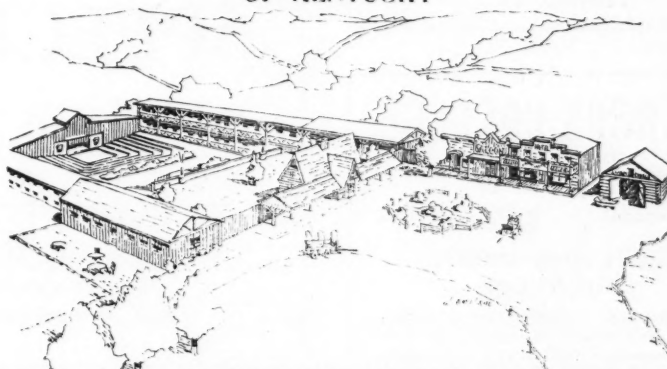
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Barbara Jean Jensen, Cheyenne, Wyoming, was awarded a trophy by the National Thespian Society as Outstanding Drama Student of the 1959 Institute. Shown with her is Ernest E. Pech, director of the Institute's Dramatics Division.

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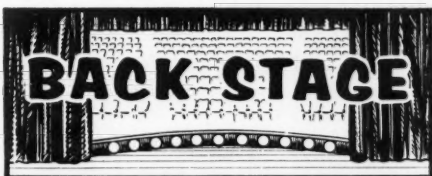
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EXECUTIVE COUNCIL OF THESPIAN TROUPES

WITH nine National Thespian affiliated schools in Greater Jacksonville, Florida, a new organization was constituted with the impressive title, The Executive Council of Thespian Troupes, under the sponsorship of our Northern Florida Regional Director, Mrs. Ardath Pierce. The purpose of the organization will be to encourage interest in the dramatic arts throughout North Florida and to co-ordinate the Thespian program.

Active membership is open to delegates of the chartered Thespian Troupes of Northern Florida, and each troupe is entitled to two voting delegates. Likewise, associate memberships are open to delegates of non-chartered schools of the same area, but these delegates have no voting privileges. Honorary memberships are also granted to all Thespian faculty sponsors and may likewise be granted upon nomination and written recommendation by any Troupe to other persons who work with the dramatic arts of the area.

This is a student organization with a complete roster of officers. Meetings are held monthly. The regional conference which was held at the Mayflower Hotel on February 26, 27, was under the direct sponsorship of this new organization.

Having attended this conference and thus having the opportunity to talk to both sponsors and students about the organization, I wholeheartedly recommend similar organizations for those areas throughout the country in which there are a number of Thespian Troupes in one neighborhood. Such an organization is ideal for large cities with five or more affiliated schools and for suburban areas densely populated with Thespian schools. Traveling distance of course is the deterring factor for similar organizations.

The thing I like about it is the responsibility given to our active student Thespians. I believe the success of the past Jacksonville regional conference was due to the fact that the students felt that it was their own rather than that of the faculty sponsors. Here is a new approach to student participation. I am thus

anticipating excellent results in Jacksonville in the promoting of better theater in its schools and its community and an even greater interest in the National Thespian Society.

1959 EAVES HIGH SCHOOL AWARD

DINA Rees Evans, formerly sponsor of Thespian Troupe 410, Cleveland Heights High School, Cleveland Heights, Ohio, was the recipient of the 1959 Eaves High School Award of \$500 at the Awards Dinner of the Twenty-Third Convention of the American Educational Theater Association at Washington, D. C. last December. The college or university award of \$1000 went to the Catholic University of Washington, D. C.

According to Andrew Geoly, Vice-President of the Eaves Costume Company, the Junior Award (high school) is to be presented annually to an outstanding person, group or school in the high school bracket of regional theater production. The first Eaves Junior Award was granted to The National Thespian Society in Chicago, Illinois, on December 30, 1958.

NATIONAL CONFERENCE OF SSTC

THE new high school division of AETA will hold its first national conference at Denver University on August 24. It will be a one day affair preceding the Children's Theater Conference and the AETA National Convention. These conferences should be of vital interest to high school dramatic arts directors throughout the country. Mabel Wright Henry, State Director of Delaware, and sponsor of Thespian Troupe 307, Wilmington High School, is program chairman of the SSTC national conference.

EIGHTH NATIONAL DRAMATIC ARTS CONFERENCE

ANTICIPATING a delegation of 1000 or more high school students and teachers at our forthcoming national dramatic arts conference at Indiana University the week of June 19, I suggest that registration and board and room reservations, mailed to all 2046 affiliated schools on February 25, be returned to this

office at the earliest possible moment. Although space will be available for housing for all delegates, attendance at the conference banquet must be limited to 1000.

Here is a week of solely high school theater. Three full length plays will be presented: *Arms and the Man*, *The Red Shoes*, and *Hamlet*; eight one-act plays or cuttings of full length plays are officially scheduled; nearly 20 workshops on theater will be offered. Other features of the program will delight you, interest you, and help you after you return home to your respective schools. We shall be looking forward to seeing you at IU this coming June.

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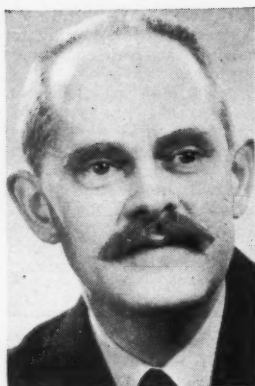
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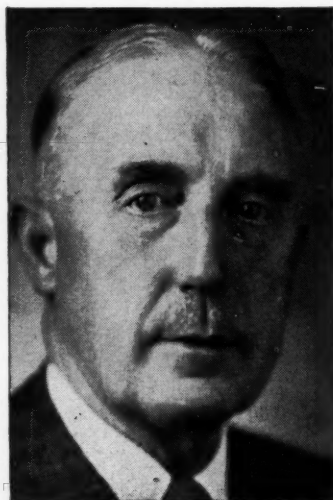
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Vergil Smith
Chairman of Exhibits

Here pictured are ten reasons why we can again look forward to another successful National Dramatic Arts Conference at Indiana University this June. To many of you this page will be merely a renewal of old acquaintances; to others, an introduction to the men of IU who will help your National Council execute another successful conference program.

Planning a full week's conference is a challenging assignment for the general chairman. Its successful operation throughout the week, however, depends upon many persons from the student ushers to the university administration. The National Thespian Society is grateful for the whole-hearted cooperation so graciously extended by all the personnel of Indiana University.



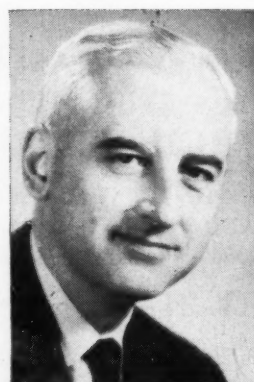
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MATTHEWS LIBRARY A. S. C., TEMPE, ARIZ. *I AM THE WAY*

By DORIS A. PAUL

"EVERY time Jesus looked out over the audience, I felt he was looking right at me," said a man who had just seen the new opera, *I Am the Way*. This effect is precisely what the librettist and composer, Jerome Hines, has prayed for. In the foreword of the libretto, he has written these words: "The purpose of this music drama is to accomplish a missionary effort in the field of music." A number of men have told Mr. Hines (who, by the way, sings the role of the Christ) that they had considered themselves Christians preceding attendance at the opera, but that they took stock thereafter and found themselves wanting.

One elderly dying man who had seen the production twice said in his last breath, "Now, I'm going to see Mr. Hines' opera again."

A closer look at the foreword in the libretto may give a clearer understanding of what Mr. Hines is attempting to do. He says:

"The musical descriptions of the life of Christ to date have been limited to the realm of oratorio. Despite its moving power, the oratorio fails to bring the dynamic living drama of Jesus to the public in the manner that a musical drama is capable of doing."

"This music drama, designed to present a powerful Christian message, will eventually cover the life of Jesus from the time of His Baptism through the Resurrection. We hope to bring as complete coverage of all phases of Jesus' teachings and promises as possible. The author believes in the divinity of Jesus Christ and intends to make these operas his personal testimony to that faith."

I Am the Way is no small thing — indeed it is quite ambitious, calling for a company of more than one hundred. The chorus numbers forty. All characters are fully costumed and wigged for their parts. Some of the scenes are played in front of the curtain, but it is still necessary to make five scenery changes.

When the opera is completed, it will be a sort of trilogy. The three parts will be called: *I Am the Way*, which will deal with the Sermon on the Mount and the gathering of the disciples; *I Am the*

Truth, which will deal with Christ's ministry; and *I Am the Life*, which will portray Christ's last week on earth.

Mr. Hines has completed about half of the entire proposed work. Until the three parts are finished, Mr. Hines chooses scenes from the finished scores, and arranges them into an effective unit for an evening's performance giving the work the title, *I Am the Way*.

His influence among men and women in his profession is shown by a glance at the cast of characters. One finds Metropolitan singers along with ex-dere-dicts from the Bowery, whom Mr. Hines has met through his work with the Salvation Army in New York City. Among those in the cast who have appeared in Broadway productions, on national television shows, with opera companies, and in summer stock are: Terry Robinson, Susanne Coray, Kenneth Lane, Kathleen Miller, Robert Moulson, Margaret Hoswell, Patricia McDonald, Alexandra Hunt, Janice Matisse, and Lloyd Harris. Metropolitan baritone Calvin Marsh assisted Mr. Hines with the opera during its initial performances, and returned last September when the company traveled to Atlanta, Georgia, for a series of performances.

Staging is in the competent hands of Derek de Cambra and Geneva Helm; Fred Bonner is stage manager; and Donna Brunsmas, who accompanies Mr. Hines on some of his concerts, is musical director of the opera. She is associated with Union Theological Seminary. Gleason F. Frye holds the position of musical coordinator.

The launching of the opera is a story in itself. As reported in an area newspaper, "For Jerome Hines, Metropolitan's leading basso, Good Friday was the 'day of my life.'" (This was in 1956).

"After losing his voice during the matinee performance of *Parsifal* at the Met, Mr. Hines spent an hour and a half running scales with his music teacher, then appeared in an evening production of his own musical drama, *I Am the Way*.

"If I couldn't sing that role, I was going to talk it," Hines said. "Well, a very interesting thing happened. I sang it."



Mr. Hines, as Jesus, Lucia Evangelista (Mrs. Hines), as Jairus' Wife, in *I Am the Way*

Laryngitis robbed him of his voice in the first act of *Parsifal* in which, as Gurnemanz, he was supposed to be on stage forty-five minutes. After singing only a couple pages, his voice (as he expressed it) "conked out," and he was forced to walk through the rest of the act. Another basso, Otto Edelmann, took over the remainder of the opera.

After Mr. Hines had worked out with his voice teacher, he appeared at the Salvation Army Centennial Memorial Temple (scene of the production), not knowing what he would be able to do with the difficult role. The Salvation Army commissioner asked the audience to say a silent prayer for him. In Mr. Hines' words, "They must have some pretty potent prayers down there, believe me. I guess they must have worked. I was able to get through the role. Of course, my wife sang so beautifully, it gave me courage too. She sang like an angel!"

The opera has played to thousands of people. Mr. Hines has limited his presentations almost entirely to the New York and New Jersey areas, but accepted the invitation of the Christian Council of Atlanta to take his production to the Tower Theater in that city for six performances last fall. The last of this series was the twenty-ninth presentation of the work.

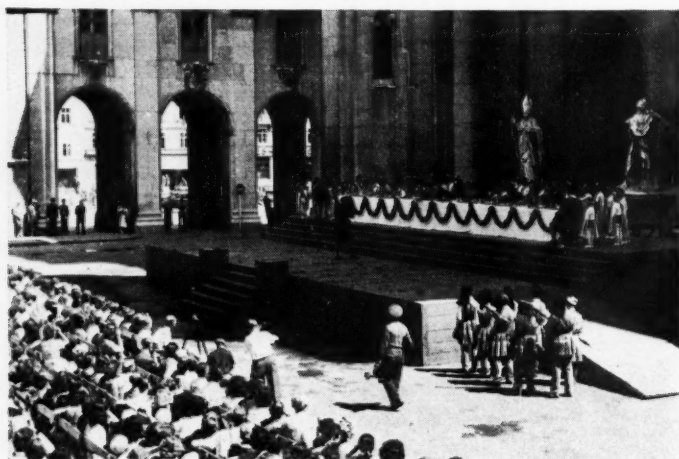
Writing this music drama, which necessitated a thorough study of the Bible, has served as a sort of lighthouse in the life of Mr. Hines. And now the presentation of the drama is serving as a lighthouse in the lives of the scores of men and women privileged to see this dedicated man in the most demanding role of his career.

THE CASTLE CIRCUIT

By J. E. FOSTER

IN 1916, as every student of the American theater knows, a group of stage-struck young intellectuals who were summering in the venerable but popular resort of Provincetown, Mass., began producing plays in an old fish house at the end of a wharf. In doing so, they not only channeled into the theater such distinguished talents as Eugene O'Neill and Robert Edmond Jones, but they started a new American institution—the summer stock company, or “straw hat circuit.” Established professionals, as well as aspiring tyros, were quick to see, in this demonstration of the willingness of vacationing city-dwellers to buy *al fresco* theater, an opportunity both for training and experiment in the theater arts, and for vacations with pay. Soon summer theaters mushroomed in resorts all over the land, in converted barns, town halls, school auditoriums, tents, even in the open air.

On the other side of the Atlantic, a similar movement has been taking place. With all western Europe becoming one big summer resort, the native inhabitants taking to the hills, and the cities filling up with American tourists, the same potential audience exists—hungry for entertainment and more lenient in their standards than the smart winter crowd. But here a special factor is at work: The audience is history-conscious. (This seems to be equally true of the European, made acutely aware of the totalitarian threat, and of the American in quest of “culture.”) So, while the American summer theater is slanted toward the future, the new play “try-out” being a traditional feature of our program, that of Europe looks toward the past. But this does not mean nostalgic escapism, but rather—it appears—a “catharsis” derived from a penetrating scrutiny of man’s universal problems and foibles as set forth by the old masters, and a renewal of hope and courage from the examples set by ancient heroes. For the most popular playwrights—especially in Germany and Austria—seem to be Goethe, Schiller, Hugo von Hofmannsthal and Hans Sachs (along with Shakespeare and the Greeks); and the most frequently appearing characters are Everyman, Faust, Wallenstein, Karl Moor, and Goetz von Berlichingen (the last two being German Robin Hoods—noble rebels who became outlaws rather than submit to tyranny).



Salzburg: Max Reinhardt's production of *Everyman* is played before the Cathedral.

This choice of subject matter stems in part from the need to improvise playhouses in places not originally intended for that purpose. Many of Europe's best theaters were destroyed during the bombing raids of World War II, and are only gradually being rebuilt. Thus we find plays being staged in castle courtyards, against ancient city walls, on cathedral steps, in medieval town halls, and in the shells of ruined cloisters. Here necessity works to the play's advantage; for to see Goetz come alive in the very castle where he lived, or witness performances of Hans Sachs' farces in the Meistersinger's home town, or hear God's voice ringing out to Everyman from the sanctuary of a cathedral, adds double zest. Not only is the play reinforced by its locale, but the “playhouse” itself is usually well worth a visit.

Due to this tendency to suit subject matter to environment, these summer dramatic festivals tend toward long-run productions of a single play, at most occasionally alternating it with one or two others, rather than the elaborate nightly-change repertory characteristic of the established European companies. The weekly-changed bill of the American stock company is of course unheard-of. This practice is no doubt encouraged by the fact that in many resorts the clientele is likely to be changing frequently, a fresh audience arriving every week. Also, since some of the productions perform two or three times a week instead of nightly, the leading players have an opportunity to appear in more than one troupe, alternating between two nearby towns. This not only guards against an actor's “going stale” in a single role. (a popular phobia with the European repertory player), but increases the chances for small, out-of-the-way productions to get top-flight artists. And as to their quality, this writer can testify.

Let us examine in detail a few of these productions:

Plays on Cathedral Steps

The best know of all German language productions (to Americans, at least) is to be found each Sunday afternoon during the month of August on the steps of the baroque cathedral in Salzburg, Austria, when Hugo von Hofmannsthal's adaptation of the old English morality play, *Everyman*, comes to life in a manner conceived originally by Max Reinhardt. The touch of the master has been well preserved in the present staging by Ernst Lothar, under whose capable hands the distinguished cast never misses a Reinhardt-esque trick.

The play is announced by six “bronze” trumpeters, who appear on the roofs of the flanking buildings, raise their horns to their lips with the mechanical precision of a medieval animated clock, and blow a not-at-all mechanical fanfare. This is followed by a tremendous peal from the organ inside the cathedral, topped by the voice of God summoning his servant, Death, to visit Everyman, whose deeds are not pleasing to the Almighty. Then the broad stage fills with actors, as Everyman prepares for a banquet, makes excuses for his neglect of his aged mother, and sends a debtor to prison in chains—meanwhile condescendingly commissioning a friend to see that the poor man's wife and children do not starve.

The revelry at the feast (effectively decked out with pageantry, music, and dance) is interrupted by a clarion call—“Jedermann!”—which resounds from the rear of the audience, from back stage, from the rooftops on either side, seemingly from the very air. Everyman is quite literally “frightened to death,” especially since his companions seem to have heard nothing. The call is repeated, but this time the eerie chorus resolves into a single human voice—that of the friend, who runs in shouting that the debtor's family has been provided for. Everyman, his confidence restored, calls on the company for a

toast. But as he lifts his goblet, Death rises from behind his chair and swings his arm down across his victim's chest until the skeleton hand rests squarely on his heart.

At Everyman's collapse, his fair-weather friends scurry away like rats. His kinsmen and servants also desert him, in spite of his frantic appeals, leaving him alone with Death—and a huge coffer containing his gold, to which he clings desperately, until out of the coffer rises Mammon, bloated and gilded, to scoff at his pleas. Just as he seems completely abandoned, a pathetic figure drags herself in to offer her companionship. It is Good Deeds, who has barely been saved from utter starvation by his one generous act to the debtor's family. With her support, and the aid of her friend, Faith, he eludes a comically fiendish Devil, and, now in pilgrim garb, humbly enters the cathedral, to a final paeon from the organ. The play ends just as dusk is falling.

Everyman, together with a few other German "classics" (last summer Schiller's *Bride of Messina* and Goethe's *Faust*) is also most effectively presented before another church—the austere Romanesque *Michaelskirche* in the quaint little German spa of Schwabisch Hall, some fifty miles east of Heidelberg. From the square in front of the baroque town hall, flanked on either side by timbered picture-book houses, a broad flight of fifty-six steps sweeps up to the twelfth-century church. On these steps the plays are performed; the audience sits in the square below. The sheer rise of the steps, broken only here and there by a few small platforms, the single tower of the church rising from the brow of the hill like the finger of God, the shafts of the spotlights piercing the gathering dusk, provide some stage pictures even more striking than those at Salzburg.

Plays in Cloister Ruins

An equally effective setting for summer plays is the cloister of an abandoned convent. Not only does the shape lend itself to the audience-stage set-up, as did the Elizabethan inn yard, but these buildings are usually in some degree of ruin, so adaptations can be made without marring existing structures or discommoding occupants.

Such a building is the *Theater im Karmeliterhof*, in Frankfurt-am-Main, which houses the summer productions of the *Frankfurter Statische Buhnen*, a municipal theater company of the highest quality that carries on a truly diversified program all year round.

Although the managers claim to have produced everything from Greek tragedy to operetta in the Karmeliterhof, its curtainless stage and surrounding screen of Gothic arches seem most suited to formal poetic dramas, such as that witnessed by the present writer: Hugo von Hofmannsthal's *The Great World Theater*. This play begins with the



Salzburg: Death places his hand on Everyman's heart.

handing out, to souls about to go down to Earth, of the roles they are destined to play in the great human drama. The one designated as the Beggar is highly resentful of the bitter part assigned him, but eventually wins greater acclaim from Heaven than the Rich Man because he resists the temptation to wrest a better lot from his fellow humans by force. (When a sword is handed to him, he throws it away.) Perhaps Hofmannsthal's theme of submission to fate and—especially—avoidance of force strikes a chord in the mind of the post-war German, who has so vividly experienced the consequences of overdependence on force. At any rate, the play has appeared prominently on the German summer theater calendar for the past four years; and German dramas are attended principally by Germans.

Another reason for the popularity of plays like *The Great World Theater*, however, lies in the ability of the German actor to read noble poetry. Even one unable to understand the language will get a real aesthetic lift out of the virile words, beautifully articulated and spoken with deep feeling. When the Beggar, examining his scroll, begins to realize the harshness of his role, he murmurs "Warum? (why)." And as his resentment grows, his challenge builds to the power of an organ chord: "Warum? . . . Warum? . . . WarOOM! Warum! Warum!"

The skies were overcast as we went into the Karmeliterhof, and during the performance a slight drizzle set in. But not one member of the smartly-dressed audience showed any signs of leaving until the play was over—and not then, until they had given the company many enthusiastic "curtain" calls.

The Great World Theater is fre-

quently offered in another illustrious cloister-theater, built into the ruins of a Romanesque abbey church at Bad Hersfeld, on the Autobahn about ninety miles northeast of Frankfurt. The season's repertory for 1959 (performed by one of the finest companies in Europe) also included Schiller's *The Robbers*, Goethe's *Faust*, and Shakespeare's *Julius Caesar*.

Here the architectural remains lend themselves even more effectively to the staging. The towering arch that once spanned the nave forms an impressive frame for the major action, while the lower arches of the side aisles provide side entrances or even small stages for intimate scenes. A broad flight of steps leads up to a deep "inner stage" on the roofless choir. Leopold Jessner, the great pioneer in the use of flexible forms and levels, could not have designed a more versatile "unit set."

Plays in Castle Courtyards

The German Tourist Office lists five productions in castle courtyards for 1959 (which probably does not exhaust the list), and at least two regularly operate in Austria (in the Schloss Petersburg at Friesach and at Forchtenstein Castle). Of these, the most impressive—in the view of this writer—is Goethe's *Goetz von Berlichingen*, as presented in the Goetzenburg (Goetz's own castle) in Jagsthausen, a village just off the enchanting *Burgenstrasse* (Castle Road) about sixty miles east of Heidelberg. The story of this doughty old knight who robbed the rich to succor the poor and fought sturdily in defense of his freedom, was told in detail in the May issue of *DRAMATICS* (1959) along with the romantic account of how the young poet Goethe made a play out of Goetz's old diary in six weeks, and how the latest *Freiherr von Berlichingen* conceived (in a World War II prison camp) the brilliant scheme of revivifying his ancestor's dramatic story in the very castle where some of the scenes took place. Last year the distinguished production—a cooperative venture of the Berlichingen family and the town—completed its twenty-first successful summer.

The action takes place against the frontal wing of the castle which is built in the form of a hollow square, and major entrances (by troupes of soldiers, torch bearers, even horses) are made through the sally port and over the drawbridge beyond. This wing also contains the apartments of the charming chatelaine—the Baroness Olga—as well as a suite of finely-appointed guest rooms where tourists may find overnight accommodations at a surprisingly modest rate. The entrance to these quarters is through a Gothic portico to the right of the sally port. Here the scenes laid in the Bishop's palace are played, so a guest cannot enter his room once the performance begins. (But no one ever wants to!) On the other side of the sally port a

(Continued on Page 31)

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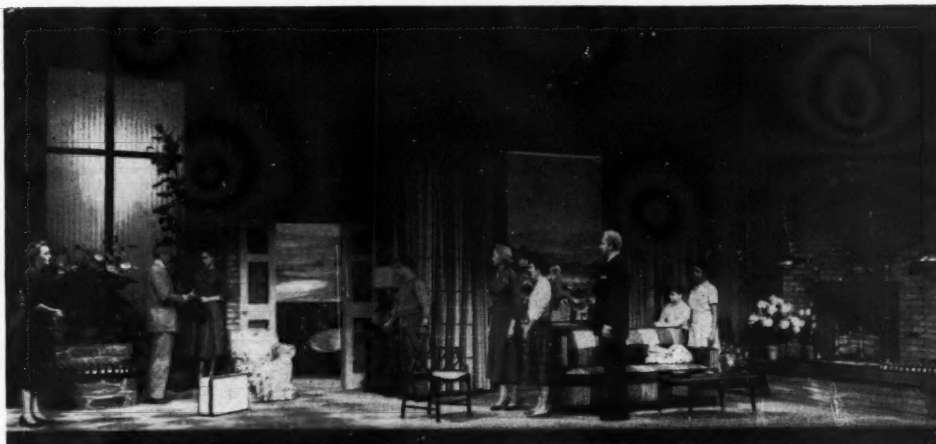
Comedy-drama by EDITH SOMMER.

A Broadway hit, this is an unusually appealing play with "a goodly quota of touching and hilarious moments," according to Coleman of the N. Y. Mirror.

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5 women
(2 teen-agers)

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Fee, \$50-\$25

Photo by Eileen Darby, Graphic House

McClain, in the N. Y. Journal-American, wrote, "the end result is gratifying. It has the universal appeal of motherhood and the loneliness of youth; it also has the incomparable boy comic, the busy-body next door neighbor... I don't see how it can miss... Miss Sommer's new play is about attractive people, and it is told with intelligence, taste and a fine sense of the ridiculous in all age brackets. You'll like it."

Atkinson, in the N. Y. Times, called A ROOMFUL OF ROSES "moving... funny."

THE STORY, as told by Kerr in the N. Y. Herald Tribune: "Nancy Fallon has, some eight years back, run off with a foreign correspondent, leaving a seven-year-old daughter at the mercy of an unloving father. The bitter father has been at work on the child these long years past. Now he is thinking of marrying again, and Bridget is temporarily shipped off to her mother. When Bridget comes, she is a chillingly defensive, arrogantly independent customer. She has been taught that it is most unsophisticated to mention one parent in the presence of the other, she is sure that it is unwise ever to love anyone, and she is eating her heart out in her defiant loneliness." Bridget's mother and her new husband are eager to have Bridget remain with them, as are a group of kindly neighbors. Dick and his sister Jane, who live next door, do their best to make friends with Bridget, who insists on remaining aloof. Eventually she succumbs to their real liking and is about to go with Dick to a dance when Dick's old girl friend from out of town turns up and Bridget is left without a date. At the same time she discovers her father's reason for sending her on the visit, and the new world she's begun to build with other people falls apart. However, the love and understanding of her mother and the friends in her new home at last make an impression, and Bridget realizes that she is really wanted here—and that this is where she wants to stay. Dick comes back, having realized he prefers Bridget to the old girl friend, and Bridget is at last part of a real family.

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The Andersonville Trial

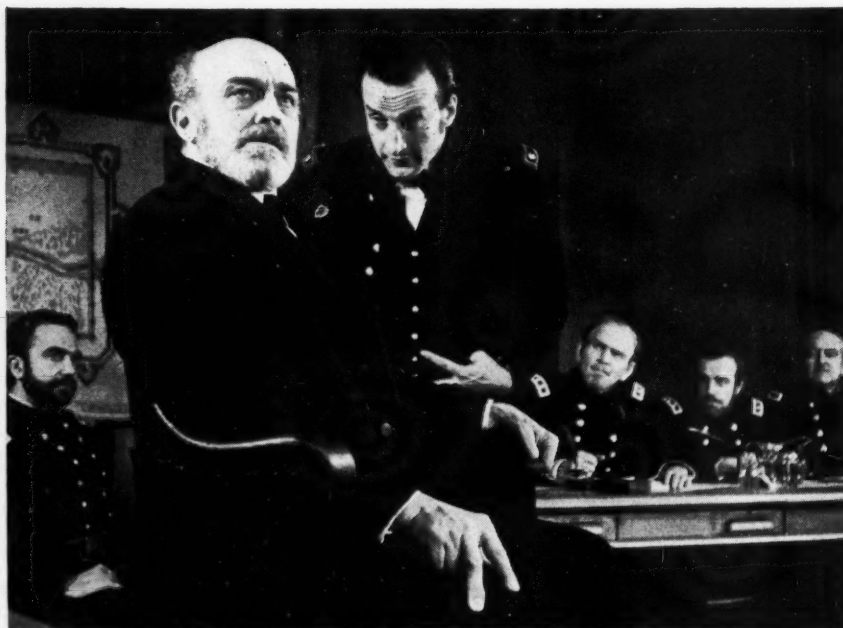
By CHARLES L. JONES

THE courtroom has provided the setting for some of Broadway's most successful dramas in recent years in such plays as *The Caine Mutiny Court Martial*, *Inherit the Wind*, and *Witness for the Prosecution*. The stature of the current theater season has been strengthened considerably by the arrival on Broadway of another powerful courtroom drama, *The Andersonville Trial*, by Saul Levitt.

The scene for *The Andersonville Trial* is the United States Court of Claims in Washington, D. C., and the time is August, 1865. It was in this court borrowed by the Military Commission that Captain Henry Wirz, who commanded the notorious Confederate prison at Andersonville, Georgia, during the Civil War, went on trial for his life.

Based on actual records, the play is a re-enactment of the court martial of Captain Wirz, who is accused of being responsible for the deaths of some 13,000 Union prisoners of war because of starvation, disease, and inhumane treatment.

Lt. Colonel N. P. Chipman, the Judge Advocate, is eager to make a name for himself as an attorney. He brings in one witness after another who present



Accused of causing the deaths of 13,000 Union soldiers in a prison camp he commanded, Captain Henry Wirz (Herbert Berghof) claims he was only carrying out orders of superiors when cross-examined by Col. Chipman (George C. Scott).

overwhelming testimony against Wirz. Dr. John C. Bates, the prison camp doctor, testifies that most of the sick could have been saved, but his requests for much needed medical supplies were ignored by Wirz. Another witness testifies that residents surrounding Andersonville attempted to aid the starving prisoners by bringing wagon loads of fresh vegetables, fruit, and other food to the camp. Wirz refused to accept the free food and denounced the Southerners as traitors seeking to aid the enemy. Other witnesses include bitter men with a personal hatred of Captain Wirz, who recount the atrocities they saw or were subjected to as prisoners of war.

In cross-examining the witnesses for the prosecution, Wirz's defense counsel, Otis H. Baker, does a superb job of establishing that Wirz is being made a scapegoat and that much of the testimony designed to put full blame on Wirz for camp conditions are distorted and grossly exaggerated tales based more on hearsay and rumor than personal experience.

In the second and final act of the play, Wirz begs to take the stand in his own behalf. Brooding and emotionally wrought, the partially paralyzed Wirz vainly attempts to save himself by claiming as his only shred of defense that he was not directly responsible for any of the alleged crimes of which he is accused. He passionately exclaims he was acting solely on orders from his superiors, and it was not within his rights as an officer to disobey those orders.

While it appears that Wirz's explanation of his actions would carry substan-

tial weight in the eyes of a military court and there might be some glimmer of hope for his exoneration, the Judge Advocate swiftly shatters any such hope by proposing that Wirz is guilty of having no conscience and that in his soulless devotion to duty completely ignored his moral obligation to save human lives, even if it cost him his own.

As the self-appointed spokesman for humanity, Colonel Chipman is able to convict Wirz for his moral guilt and see him sentenced to hang as a man to whom obeying orders was more important than the souls of 13,000 men.

The Andersonville Trial is one of the most provocative, absorbing and timely plays to reach Broadway in many months. Only the most advanced amateur groups will probably want to attempt the production of this drama when released, however. Featuring an all-male cast of twenty-six parts, the play will deter the most ambitious drama director who regularly has difficulty recruiting boys. But don't be fooled by the formidable number of parts. Actually the majority of the dialogue is shared by Lt. Colonel Chipman, Otis Baker, and Captain Wirz, while four or five witnesses have very short but excellent scenes, and some ten members of the cast have no lines at all.

While the many Civil War uniforms and civilian costumes may pose a problem financially and otherwise, directors will find the courtroom setting less expensive and simpler to execute than the average interior setting.

The Andersonville Trial is under the direction of Jose Ferrer who is as well-known for his acting ability as his directing.



George C. Scott is pictured above in the part of Lt. Colonel N. P. Chipman in the Civil War drama, *The Andersonville Trial*, currently playing at the Henry Miller Theater in New York.

LAKELAND LITTLE THEATER

By CHARLES R. TRUMBO
and POLLYANN

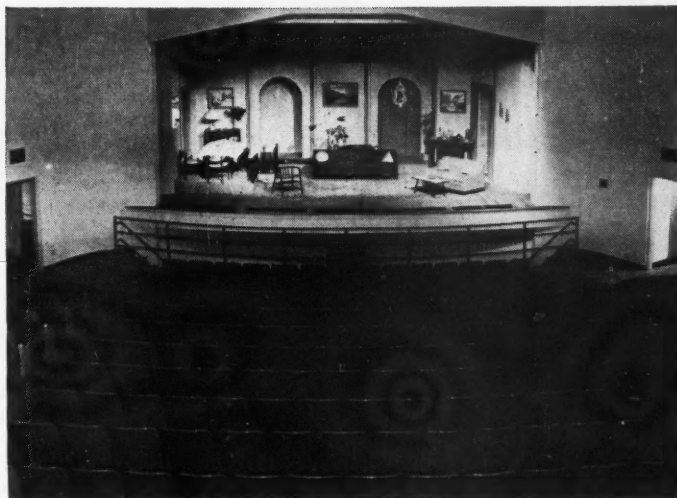
THE PEOPLE of Florida are theater conscious. Florida has more legitimate theaters, per capita, than any other state in the union. The city of Lakeland is no exception.

The July issue of the international THEATER ARTS magazine carried an excellent picture and story about the Civic Center and the Lakeland Little Theater. Its director, Hal Lawrence, is one of the Community Theater Editors for the widely circulated PLAYERS magazine which is published in Gainesville, Florida.

Lakeland, a progressive city in central Florida, was settled around 1883, and incorporated in 1885. It is both a staple, year-round town and a winter resort situated in the Citrus Belt and cattle-raising area. It is also near one of the largest phosphate deposits in the world.

Florida Southern College with its beautiful west campus, which was designed by the late Frank Lloyd Wright, and with its bright red graduation caps and gowns has its home here.

As most Little or Community Theaters have their beginning, so Lakeland Little Theater grew out of a love for the theater of a small group of interested and enthusiastic citizens. The seed from which this now prosperous organization grew was a meeting held at the home of Mrs. Mildred Ibberson, an instructor of speech at Florida Southern College, which included Mrs. William Logan, Mrs. J. W. Annis, and Miss Hazel Haley. Mrs. Logan and Mrs. Annis are wives of local doctors and have always been active in civic affairs. Miss Haley is an English teacher at the



Interior of Civic Center Theater showing set for *Anniversary Waltz*

local high school where her interest in drama is often shown in the high school productions.

This group decided to produce the play, *The Night of January 16th*. They did not formally organize nor did they plan at that time for future productions; they simply wanted to do a play. The production had no connection with Florida Southern College; it was strictly a group project. It was not until after this successful presentation that any thought of forming a community theater came into existence.

Shortly after this performance the Little Theater of Winter Haven, a small resort town some fourteen miles east, sent out a call for help to aid them in their struggle for existence. It was suggested that Lakeland and Winter Haven join forces, produce every other play in each town respectively, and share the director. While this plan never materialized, it was the spark that started the local thespians to thinking. They decided that a theater that could survive was badly needed in their community.

A small nucleus of people who had assisted in making *The Night of January 16th* a success met to organize. They formed a board of directors, met in each other's home and on the roof gardens of hotels to do sketches and skits. From these presentations, plans for a full-fledged season were made. So Lakeland Little Theater, unlike many theatrical groups, did not just grow "like Topsy"; rather it unfolded step by step as the need for expansion arose.

The Woman's Civic Group was putting on a show with a director from Cargill's in New York. He was asked to direct a production for the Little Theater after he finished the *Follies* that he was producing for the civic group. He acquired permission from Cargill, and for four hundred dollars, which was a staggering sum to the local group since they simply did not have it, he would direct the show of their choice. After due consideration this valiant group decided to "gamble." They accepted the offer and hoped to find the four hundred dollars somehow—somewhere.

As a result of this decision, early in April, 1952, *The Male Animal* was presented. Lights were borrowed from a local movie theater, costumes were borrowed from members of the cast and crew—as a matter of fact everything needed was borrowed. The play was presented at May Hall Auditorium. Here again they played under adverse conditions. The auditorium seated over a thousand people, but there was a "dead section" that people had to be seated around because the acoustics simply didn't work in that section. The stage was built out into the auditorium more like a platform, with very little space to erect scenery. Even these "Herculean" handicaps were overcome, and *The Male Animal* was well received by the audience which was a more than ample reward for the all-rank amateur cast.

(Continued on Page 30)



The set for *Visit to a Small Planet*, one of the many outstanding successes of the Lakeland, Florida, Little Theater

Television: Packaging the Program

By B. M. HOBGOOD

THE challenge to the ambitious producer in all kinds of entertainment is complex and difficult. The challenge to the television producer is terrifying in its demands.

It is the video medium which now is held in thrall by the massive, unpredictable Casual Audience. Up until ten years ago motion pictures and radio shared that audience, and before they had been developed the legitimate stage and vaudeville had been marked by attempts to satisfy the fickle appetites of the mass.

The immediacy and appeal of TV—the most public of the popular arts today—has given it a dominance in the entertainment world which has had no parallel. If the producer is serious about it, he is deeply concerned about his awesome responsibility of serving the public, but at the same time he is aware of the temptations ever present. These temptations can be summed up this way: *The Casual Audience seems so undemanding that it is hard to resist finding an easy way to do things.*

The late Mario Lanza was committed to do a TV show, but a sore throat threatened a disappointment to a large audience. The scheme wasn't hard to think up; it seemed to solve all problems. When he was to sing, Lanza would mouth the words and the engineers would feed onto the air a record he had made. It was done—but the scheme revealed itself to knowing viewers and was exposed, almost wrecking Lanza's career as an entertainer.

The past year's "fixing" and "payola" scandals further illustrate the point.

VARIETY is the weekly tradepaper of show business, which means its editors have an intimate understanding of major developments and are able to put their fingers on the true nature of show business problems in their reporting and reviewing. At the peak of the "fixing" and "payola" scandals, Editor Abel Green observed tartly that the remarkable fuss had much of the phoney quality too; these practices had been common for years, as anyone who had been truly concerned about them could have discovered by reading almost any edition of his paper.

Show business exploits the exciting and sensational, but it is not alone. Illusion is the raw material of entertainment, and illusion very easily becomes something we know as deceit. Show business is not alone in creation

of illusion either, but there is a difference: the illusion and exploitation in show business is genial and benign, and its practitioners recognize what they are doing. No professional entertainer approves of deceit; but it is a tempting prospect.

How often does the business of illusion pass into deception? It is impossible to judge fairly until one understands the "facts of life."

Is it, for instance, a deception for the television networks to put their trademarks on programs they have had no hand in staging? More than eighty per cent of daily TV offerings are the work of organizations known as "packagers" who are completely independent of networks.

Is it deceitful for a sponsor to exploit the identification appeal of a star by having the star endorse a product he has never used? Such methods are so common that most stars don't even think about it; it's just part of the job they're

hired to do. Pretending to like a certain make of automobile, or a brand of toothpaste, or one kind of cigarette is easier than pretending to be someone else!

Dozens of similar questions come to mind: Why do stations call some programs "public service" when they are making as much money out of airing them as they possibly can? Is it right for the broadcasting industry and its critics, friends, and employees to encourage the impression that TV is free entertainment, when actually it is the most expensive form of amusement yet devised? Must the paid hosts on TV pretend to be great friends with every guest performer? Can they expect us to believe they know everyone? How do station managers and owners expect to achieve high quality results when they don't even watch their own programs?

Caught between its responsibilities and the temptations to take the easy way, broadcasting always seems a mass of contradictions to the unsophisticated when they first begin to ask these questions. It is more sensible to realize what television is, however. The nature of the beast makes it almost predictable. Because—

1. *It is sensitive to public whims.* Without a huge audience, TV cannot exist, and so compromise with what the public seems to want becomes the natural attitude of the television professional. Astonishing sums of money are

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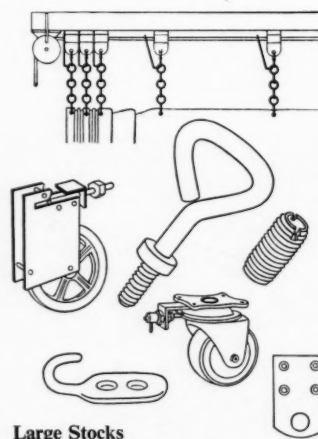
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spent to discover what the public wants, and the entire industry will change itself overnight if it is found that the public doesn't like what it is being given. The key word: *compromise*.

2. *It is a medium of appearances.* All of its offerings are here today and gone tomorrow, and few of them are remembered for long. Producers are very aware of this, and consider it more important to give a general impression than a lasting one. The show must look like the kind of thing we will enjoy, whether we enjoy it or not. Thus specifics get to be unimportant; the producer deals in generalities. The word here is: *transitory*.

3. *Everything moves very fast.* There is no time to perfect, unless it is done well in advance—which is expensive. Networks and stations are on the air eighteen hours a day, and they have no protection from the swiftly passing hours except their formats. Most shows don't get enough rehearsal, and some get none; they are done "on the wing," but there is no going back. Like the sword of Damocles, the word *pressure* hangs over broadcasting.

4. *Its greatest talent is selling.* The TV in the living room is like a friend, a member of the family. Viewers are extremely susceptible to its blandishments consequently. Not seeing that it is shot full of compromise, transitoriness, and pressure, they are as vulnerable as the country boy was supposed to be when watching the pitchman work the ancient shell game. It should come as no surprise that sponsors are more interested in how their "messages" are contrived than they are in program content. They like the fact that TV is *commercial*.

5. *But the camera doesn't lie!* Because the screen is so small, the most believable pictures are close and close-up shots. Then, too, camera manipulation is not as possible in TV, so that the average shot is shown longer. The viewer can see through things which are not what they seem, if he is alert and a sophisticated member of the audience. The over-elaborate production of the "\$64,000 Question" gave away the secret, just as the rapid editing of most commercials seems to say "we know this can't stand a close look." To the discerning, TV is *honest*.

The first four characteristics cited explain the practical, day-to-day realities of the industry that has become the giant of modern entertainment. The last characteristic explains the basis for television art, which exists when the compromise, the transitory, the pressure, and the commercial are ignored by the producer. The intense truth of Playhouse 90's "The Tunnel," of the amazing Khrushchev-Nixon exchange in the model kitchen in Moscow, of the silly and awkward finale of the Academy Awards show is pure revelation to the discerning.

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But who's discerning? The TV producer has reason to think almost no one is. The Program Director of a network or station is nobody's fool, and knows very well the weary mediocrity of the bulk of programs—although he can't afford to admit it. It is always amusing to see these intelligent men suddenly confronted with a group of aware, perceptive high school or college students who have not been dazzled and understand the basic facts of broadcasting! He is having to forget the temptations and recall his responsibilities.

Not all television professionals have to be jolted by scandals to be reminded of their responsibilities. Periodically the key staff-members of WBTV in Charlotte, N. C., leave their offices and spend several days in a hotel suite, watching their station's programs around the clock, and carefully analyzing every phase of its operation. They know they have to work in terms of the realities of television and its mass audience, but they are trying to weed out resulting weaknesses. This is why that station is probably the most influential in the South, although most of its viewers don't realize it.

The television professional has no illusions about what he sees on the screen, but he knows why and how things are done as they are.

Even the most spacious studios are cramped for large-scale shows. Three

bulky one-eyed monsters with co-axial cables two inches thick for tails must be maneuvered about smoothly under the direction of the floor manager. Those tails are bound to get in the way eventually, especially if the mike boom is active. Its long arm has to reach out like a giraffe's neck to dangle the mike high enough over the performers so it won't be seen or throw a disillusioning shadow, and it is mounted on hulking pedestal, too. These technicians have the advantage of hearing instructions from the director over their earphones, but the performers have to rely on the floor manager's signals.

Meanwhile, perched above their necessarily silent world in the confines of a glassed-in booth, the director feels the distance between his show and himself become frustrating. He wishes that the performers would stop playing to the camera whose glowing pilot light shows it is the one on-the-air, and would allow him to take advantage of interesting natural groupings. He looks over toward the next setting to be used, and is horrified that the lights aren't yet on; he has to leave the current scene and straighten this out. He starts to mutter "Not enough rehearsal!"—which is foolish, since that is just another fact of life for him. Tensely he chooses the best pictures being picked up by his three "camera chains" and sends his choice out over the air, reminding him-

(Continued on Page 29)

THEATER



FOR
CHILDREN

PETER PAN CHALLENGES TWO THESPIAN TROUPES

FOR more than half a century, Peter Pan, the boy who refused to grow up, has delighted thousands of audiences and challenged some of our finest artists of the stage. Barrie's play is truly one of those classics which delights the young in spirit of all ages. Like many of the great pieces of the theater, it is not produced as often as could be wished because of the production problems involved. It is indeed heartening that two of our Thespian troupes had the courage to present this fine, challenging play, and each group reports great satisfaction with the experience.

Ann Krapp, vice-president of Troupe 1659, Inglewood High School, Inglewood, California, reports that this group initiated its Children's Theater project with *Alice in Wonderland*, which was so successful that they next attempted *Peter Pan*. Of the Children's Theater of Troupe 1659, Ann says that it is financed by the Inglewood Unified School District as an educational project to create better understanding, interest, and appreciation of the theater. "Two performances are given for all the elementary students in this area free of charge, and one night performance is given for the general public. A total of 3,000 children and adults came to see the performances," Ann continues with the story of their production:



Peter and Wendy in *Peter Pan*, Troupe 1659, Inglewood, California, High School, Patricia Moodie, Sponsor



Peter, Wendy, John, and Michael in *Peter Pan*, Troupe 1634, Beaverton, Oregon, High School, Wes Tolliver, Sponsor

"*Peter Pan* is one of the most difficult shows to do from a technical point of view because of the five sets which include the children's bedroom of the Darling home, Never-Never Land, Mermaid's Lagoon, the underground home of Peter Pan and the little lost boys, and Captain Hook's Pirate Ship.

"The underground home was the most difficult set; a double-deck set was used. Captain Hook and his pirates captured Tiger Lily and the Indians on the top half of the set, while the little lost boys, Peter Pan and Wendy, made their home on the bottom half of the set.

"Perhaps the greatest challenge was to have Peter Pan actually fly. The flying was achieved by means of piano wire and pulleys. Michael joined Peter as they flew across the stage singing 'I can fly.'

"The part of Peter Pan was played by a fifteen-year old sophomore girl, and since Peter is supposed to be a boy, the part was quite a challenge for the young actress who had to learn to dance and sing and act like a boy. Wendy was portrayed by a sixteen-year old junior, who did a fine job of singing and dancing along with Peter Pan and the little lost boys. Captain Hook, a junior actor, produced a fine interpretation and amused the audience in his dancing of the tango and his fight with Peter Pan. Perhaps the most unusual character was Tinker-Bell, interpreted by the spotlight, and bells backstage. She flitted from stage left to stage right angrily jingling all the way.

"In the production all the songs from the original *Peter Pan* were sung; even the Crocodile did a song and dance. There were also dancing Mermaids and Indians, and songs by Peter, Wendy, John and Michael. Even Nana, the nurse-dog presented her dance. We shall never forget 'I Can Grow,' 'I Won't Grow Up,' 'Never-Never Land,' and Captain Hook's Tango.

"One of the very appealing moments in the production came when Tinker-Bell is dying. Peter asks the audience to clap if they believe in fairies. The reaction of the children was instantaneous, and made the children feel a part of the show. Since there were many set changes, we were concerned about the problem of keeping the children entertained between acts. We solved the problem by having one of our junior girls act as Fairy Princess, who went into the audience and interviewed the children, and she invited them to join her in a few songs.

"This show offered many difficulties: sets, costumes (all of which were developed by a student costume crew), lighting, songs, and dances. However, we

RECOMMENDED PLAYS FOR CHILDREN

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 Peter Peter, Pumpkin Eater
 Pinocchio
 The Plain Princess
 Prince Fairyfoot
 The Princess and the Swineherd
 The Puppet Prince
 Puss in Boots
 Rapunzel and the Witch
 Rumpelstiltskin
 Simple Simon
 The Sleeping Beauty
 Snow White and Rose Red
 The Three Bears
 The Wizard of Oz

Modern Plays

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 Mystery at the Old Fort
 The Panda and the Spy
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 Buffalo Bill
 Daniel Boone
 The Indian Captive
 Marco Polo
 The Prince and the Pauper
 Young Hickory

Plays of Popular Stories

Five Little Peppers
 Hans Brinker and the Silver Skates
 Hansel and Gretel
 Heidi
 Hiawatha
 Huckleberry Finn
 Little Women
 The Nuremberg Stove
 Oliver Twist
 The Pied Piper of Hamelin
 Rip Van Winkle
 Robin Hood
 Robinson Crusoe
 The Sandalwood Box
 Tom Sawyer
 Treasure Island

Fantasies

The Farmer and the Fox
 Flibbertygibbet
 The Good Witch of Boston
 The Land of the Dragon
 The Wonderful Tang

The plays listed above will be found fully described and illustrated in our catalogue

THE CHILDREN'S THEATRE PRESS

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had great satisfaction in overcoming these difficulties, and in working together to produce a very successful show."

From Wes Tolliver, Sponsor of Troupe 1634, Beaverton High School, Beaverton, Oregon, comes another fascinating account of a production of this provocative play, *Peter Pan*. According to this Thespian sponsor, his troupe provided the nucleus and the impetus for a most exciting summer production. Sponsor Tolliver says:

"A summer children's theater combining the efforts of high school students and younger children has long been a goal of mine. A realization of this goal was reached when our high school summer program was enlarged to include a class in dramatics. The response to this class, the main function of which for the first year was to produce a children's play, was tremendous. The class became so large that an assistant had to be hired to help train the youngsters in the many facets of producing a play. The excitement of this production was so high in our community that our recreation district wanted to combine efforts with the high school and to open the cast to 'youngsters' from six to twenty-one. This was done with some feeling of anxiety on my part because I didn't know what would be the result of mixing the very young children with a group of serious and well trained high school students. My fears were soon

forgotten when our 'veterans,' from the very first rehearsal, took the youngsters under their wings and eagerly gave of their enthusiasm and experience.

"Students were cast in the parts for which they were best suited, not because of age or experience. Everyone who was interested in acting was assigned a part in the cast of nearly one hundred. The Indians, pirates, lost boys, and animals were as much a part of the performance as were Captain Hook, Peter Pan, Wendy, and the other well known parts.

"In order to keep our young audiences entertained during the many set changes, we had Tiger Lily create enthusiasm for the next scene by describing the high points of the scene or by teaching the youngsters how to 'fly.' We found that when Tiger Lily asked the boys and girls to stand and stretch their arms out to fly, every adult in the audience also would stand and try their 'wings.' The parents enjoyed this experience as much as did their children.

"We had a very limited budget from which to work, but this was no problem because older brothers and sisters as well as parents were eager to help us create costumes for Nana, the crocodile, and all the other characters. Cast members, when not rehearsing, worked on lighting, on painting sets, on publicity, and all the other phases of producing a play.

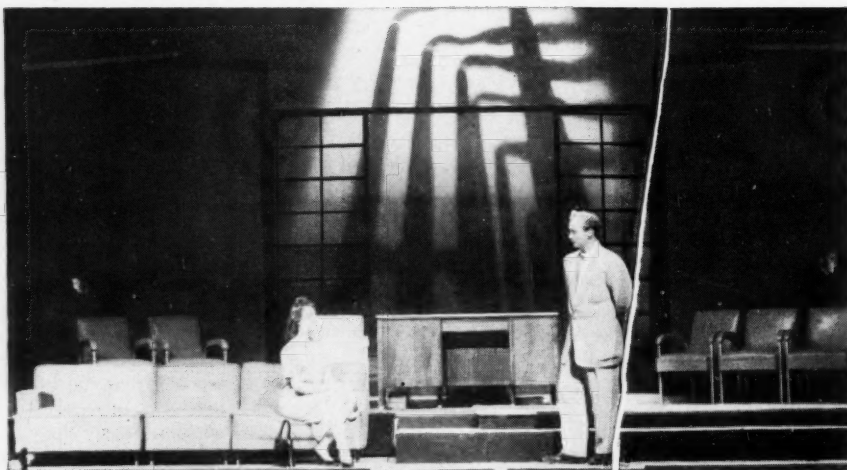
"Getting Peter Pan to fly was an ex-

perience in itself. We are fortunate in having a seventy-five foot loft and all of the equipment necessary to have an actor fly. However, it was still a thrill every time that Peter Pan went zooming through the air. It is not necessary in producing this play to have Peter Pan fly, but if a director has the facilities, I would highly recommend it. It gives meaning, authenticity, and polish to the production.

"Music and dance were integral parts of our production. Music was furnished by our excellent community orchestra, and our young actors enjoyed the hours that went into producing the various dances of the play. One very enjoyable scene was the Indian Warpath Dance.

"A director can never go wrong in selecting *Peter Pan*. The exciting story never becomes old, and Peter's experiences in Never-Never Land are entertaining to all age groups. *Peter Pan* was a thrilling adventure from the first moment of script reading until the final curtain. Our play was so well received in the community that the summer children's play is now an established event."

From these two reports, one from Inglewood, California, and one from Beaverton, Oregon, it is evident that Thespian troupes, under capable, inspired direction, can produce this very challenging play with success and satisfaction. It is hoped that other troupes may be inspired to try their "wings."



R. U. R., Troupe 1558, Leuzinger High School, Lawndale, California,
Julien Hughes, Sponsor

R. U. R. Leuzinger High School, Lawndale, Cal.

OUR revival of Capek's *R.U.R.* proved a most interesting experience. We felt the expressionistic piece with its fantasy, personification, and symbolism found its required style and dimension in a constructivist set.

The three acts and an epilogue were mounted simultaneously; the actors worked on five levels and two ramps. Lighting was abstracted, giving definition to locale and emphasis to focal point.

We utilized scrim disappearance on the UR and UL walls, the only covered portions of the setting, to gain remote acting areas. The scrims also provided an illusion of depth and an atmosphere of fantasy for the invasion of the Robots during their revolt at the end of Act III.

The revolt was done in dance form by forty-five members of the Masquers Club Corps de Ballet. Costumed in black with orange-yellow strobe highlights on gloves, hoods, and tights, the dancers brought the play to a thrilling climax. The invasion effect was heightened by use of exploding bombs (Sci-opticon projection) and battle sound effects. The entire stage was covered in Black Light during the ballet with the exception of a thin shaft of blue follow spot that gave accent to the movement of the rebel leader, Radius.

The abstracted setting was backed with a cyclorama fifty feet wide and forty feet deep. Projected smokestacks with smoke billowing from them hovered over the set during Acts I and II. During the epilogue stars and a sunrise effect accompanied the action.

Presentational acting gave unity to this nonrealistic production. Cast and director worked to bring out the values inherent in the script.

R.U.R. ("Rossum's Universal Robots") was enthusiastically received by near capacity audiences. The community readily accepts presentational and mixed forms, having given excellent support to

such past Leuzinger productions as *Our Town*, *The Importance of Being Earnest*, *Dark of the Moon*, and the musical, *Best Foot Forward*.

JULIEN R. HUGHES,
Sponsor, Troupe 1558

MRS. McTHING

Wilbur H. Lynch High School, Amsterdam, N.Y.

"MRS. McThing? You mean that dame everybody calls a witch who lives up in the blue mountains?" Laughter which was subsiding resounded throughout the auditorium again. The play was a success.

Mrs. McThing is a witch who makes a stick to replace Howay Larue, who has run away from home. Mrs. Larue, a rich socialite, doesn't know the difference until she receives a phone call from the real Howay. She is skeptical at first, but his voice did sound so much like Howay, and so she goes to look for him. She finds him, but in the meantime offends Mrs. McThing's adopted daughter, Mimi, and is also replaced by a stick at home. Howay and his mother

PLAYS OF THE MONTH

Edited By EARL BLANK

remain at the Shantyland Pool Hall until Poison Eddie and his mobsters decide to break into the Larue home with their help. The police, the burning of the sticks, a blackout and restoration of the proper Larue's, all takes place in the last scene along with the appearance of Mrs. McThing. The curtain falls on Howay and Mimi happily playing with toy trains.

The play has two different sets: one, the Larue home and the other, the Shantyland scene. Our Larue set was painted blue and extravagantly decorated with gold furniture (by means of gold paint spray), a purple velvet sofa, purple armchair, gold wicket chairs, and tons of silverware. Our staircase was set on stage right and French windows on stage left, leading to the terrace. The Shantyland scene was painted orange with signs advertising sandwiches and chili tacked on the walls. It was a difficult change to make, especially since it had to be done twice. Our solution—constant practice. Result—both changes done in four minutes (the first time we did the changes it was considerably longer) and the stage crew really deserved congratulations. Howay wore bermudas, knee socks, a black jacket, silk scarf, gloves, and berret which in itself drew laughs from the audience; as Howay, the boy, he wore regular everyday clothes; and as Howay, member of Poison Eddie's gang, he wore the exact replica of the gang leader's outfit: a blue pin stripe suit, red shirt, black tie, and black homburg hat. These suits were ordered from New York and were



Mrs. McThing, Troupe 1688, Wilbur Lynch High School, Amsterdam, New York,
Bert DeRose, Sponsor

R. U. R.
MRS. McTHING
THE DESPERATE HOURS
LADY PRECIOUS STREAM

like those used in the original Broadway play.

We also ordered a record with most of the sound effects, including the sirens and bells for the police and sweet, tinkling music whenever Mimi speaks of her mother. The firecracker which is used in the last scene to burn the sticks was made by two members of the cast (they almost blew up the cellar at home, too) and gave a terrific flash, smoke, and the same time an entire blackout. Lighting was also difficult; it had to be precisely on cue and involved tense nerves at the performance. For the entrance of the ugly witch, harsh blue lights were used; for the beautiful witch, soft pink lights.

MARGARET LAZAROU
Sec'y-Treas., Troupe 1688

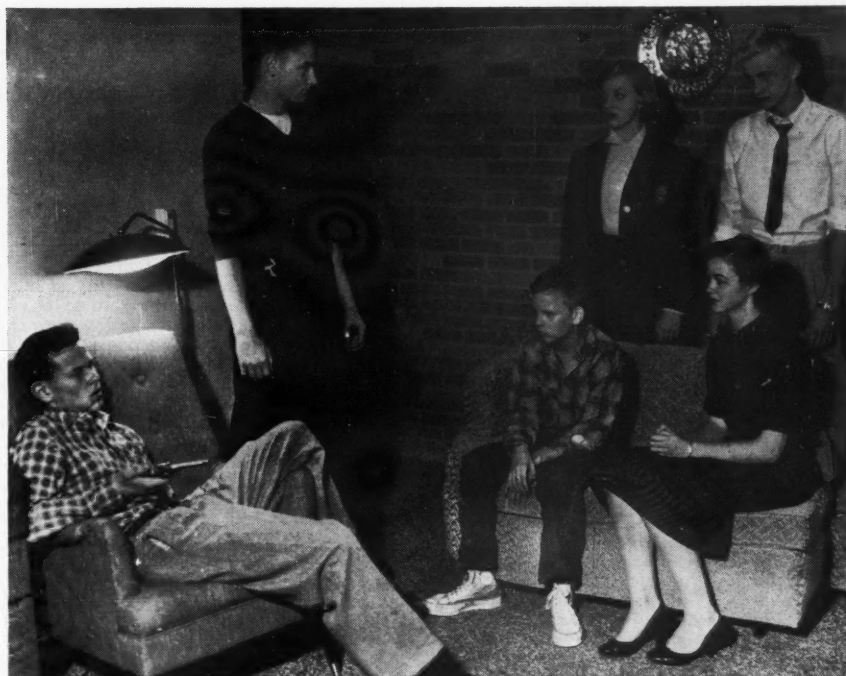
LADY PRECIOUS STREAM
Lewiston, Idaho, Sr. High School

THE decision to give *Lady Precious Stream* brought more than the usual number of problems. First, there was the matter of cast reaction. Would students enjoy riding imaginary horses around the stage, stepping up and down imaginary steps, pretending a bamboo table was an immovable rock? Did our actors, accustomed to realistic comedy or mystery, have the imagination necessary to meet this challenge? Probably never in the dramatic program of Troupe 76 have so many student actors lost themselves so completely in parts that were so much fun.

Costume, of course, was a big job. Fortunately, the eyes and feet of Lewiston travelers seem to be turned toward



Lady Precious Stream, Troupe 76, Lewiston, Idaho, High School, Eva Peterson, Sponsor



The Desperate Hours, Troupe 1933, York High School, Elmhurst, Illinois, Henry C. Hitt, Director

the Orient. Most kimonos were borrowed from kind friends. For servants, wonderful transformations resulted from plain blue pajamas, skull caps, and braided pigtails.

The setting was to be a complete departure from our usual living room set. It was. An organdy curtain sprayed with gold paint formed the background; climbing across this curtain was a green sequin covered dragon. The art department painted ten screens—five for each side of the stage—with Chinese murals.

One of the most fascinating problems of *Lady Precious Stream* was the music. Every entrance and exit was cued in with a musical background, harmonizing with the mood in that particular scene. We used a tape recorder in the last performances. Absolutely nobody contributed more than the "Music Man."

Naturally the make-up presented an unusual problem. For weeks the drama class was devoted to experimentation on the face of any "guinea pig" who would sit still long enough to have his eyes adjusted and a scraggly beard pasted along his chin line.

EVA PETERSON
Sponsor, Troupe 76

THE DESPERATE HOURS
York Community High School, Elmhurst, Ill.

FOR our all-school play we wanted something with a wallop and with a challenge. We found it in the tension-packed *The Desperate Hours*.

The play is based upon an actual event. Three escaped convicts move in on a suburban family. Terror-stricken, the family is forced to carry on as nearly normal a routine as possible. While the convicts await escape money, the police

are busy tracking them down. Actually there is little story. It is a matter of scene after scene, first in the home, then in the office. The audience sees and feels the tension building.

The cast calls largely for boys, and the roles are difficult. Glenn Griffin, the leader of the convicts, as well as police officer Bard, in particular, must be played by skillful players. The building—and the restraining—of the tension is in their hands. Without careful casting, the play could easily turn out to be a ranting cops and robbers piece.

Two playing areas are necessary to show the home and the police office. With modifications we used set plans suggested in the script. At right with a twenty-four foot opening was the home. This we did with a split-level, the hall and master-bedroom elevated three feet to allow simultaneous action in the living room and bedroom.

A three-foot black tormentor separated the home from the small office which was at far left. Black velour curtains masked both sets. The one before the home was raised; the one before the office was drawn to the left on a one-way traveller. This allowed the necessary swift change from one scene to the other.

It is a forceful play with opportunity for character portrayal. It was all we could have hoped for and convincing proof that high school students can do serious theater.

HENRY C. HITT
Director, Troupe 1933

Publishers
R.U.R., *The Desperate Hours*, *Lady Precious Stream*, Samuel French, New York City
Mrs. McThing, Dramatists Play Service, New York City

Thespian Chatter

HAYS, KANSAS

Troupe 234

Troupe 234 began a very active and highly satisfactory year with the presentation in early November of *Life with Father* as the all-school play. Construction of stage settings, procurement of appropriate costumes, and the creation of the red-haired family challenged the ingenuity and artistic capacity of the entire troupe. The home economics department gave valuable assistance by making several of the period costumes.

Another comedy, *Harvey*, was presented in May by the junior class. Several of the troupe members pitched in to help with setting and staging. A unique feature of the production was a record-time scene change accomplished by replacing flats on one side of the stage only with others of harmonizing colors. This experience may be of special interest to other troupes who must produce their plays on a small stage without the aid of a loft.

Special Guest, a one-act play, was produced as a student-teacher project, and was presented to an appreciative junior high school audience. Our other one-act play, *Finders Keepers*, was presented as our contest play in league, district, and state speech festivals. The troupe was deeply gratified that this presentation received one of the fourteen superior ratings given in the state contests.

A formal initiation of ten new members and the election of officers rounded out the activities of Troupe 234 for the year. — *Patricia Anne Thomas, Vice-President*

SIDNEY, OHIO

Troupe 1304

On May 18, 1959 in the auditorium of Fairlawn High School Troupe 1304 held its initiation exercises. Some of the dramatic productions given at our school this season included two three-act plays, *Garden of the Moon* and *No More Homework*; two one-act plays, *Dorothy Dumb*, *Census Taker* and *Trouble in a Trailer*; two musicals, a Christmas musical and a spring musical; and an All County Musical as well as a Minstrel.

On May 12 Troupe 1304 motored to Seaman High School where they installed Troupe 1935, after which our troupe presented a one-act play. — *Zetabarbara Nelson, Scribe*

HAVANA, ILLINOIS

Troupe 1099

Troupe 1099 has had a most successful year. Among our projects are building up a costume wardrobe and equipping the dramatic department with such things as scenery, sound effects, special lighting, and some period furniture. Members of the Thespian Club directed two one-act plays: one by the freshmen and the other by the sophomore class. Informal dinners have been held with formal initiation programs. Eighteen new members have been added to the Society this year. The unit is growing, healthy, and full of aspirations for next year. — *Scribe*

BENTON HARBOR, MICH.

Troupe 455

Barrymore Thespian Troupe 455 played an important part in assisting the drama department in its active and successful season of theater fare. Action started in October when the Thespians and Footlighters sponsored their annual theater trip to Chicago to see Constance Bennett in *Auntie Mame*, highlighted by a talk after the play by the stage manager of the company who pointed out that "gum and acting do not mix, and chewing gum unless demanded in characterization, makes an actor look ugly."

Our sponsor, Margaret Meyn, made a 20 mm. colored film on "Make-Up," showing every type of stage make-up from juvenile through old age and special effects. *Stage Door* was

the first major production in November. February featured the colorful musical *Show Boat* and Parents Drama Night with a variety show and a beautiful formal initiation for 14 new members.

Two junior Thespians, Joan Greenman and Pat Roman, were selected to attend the five week Speech Institute at Northwestern University last summer. Productions during year included the following one-act plays: *The Bashful Young Lover*, *Off to School*, and *The Heart Sound of a Stranger* on Latin American Relations for International Theater Month. Twenty-three programs were broadcast over station WHFB.

April climaxed the year with a very successful Shakespearean production (our first) of *As You Like It* with four ex-Thespians assisting the director, including Anne Boothby Ross of '44, who studied and acted for two years at the Old Vic Theater in London, England. — *Katherine Killin, President*

ROSSIE, IOWA

Troupe 516

"Gee, we wish we had a picture to send you." When we say this, we mean a picture of our first formal initiation ceremony. We decorated our room in the blue and gold colors of the Thespians. On the door was a six-foot mask of comedy and tragedy.

This is our first year as an organized troupe in the Thespian Society. We were granted our charter in November, and since then we have been planning various activities for our troupe.

We have had bake sales, several candy sales, and have sold popcorn balls to earn money for our Thespian pins. Our project for the year was an all school play, *Our Miss Brooks*. We had fun initiating eight new members in a formal ceremony and ending with a mock wedding.

Our last event for our new troupe was a Thespian dance for the entire high school. We have set up various goals and ambitions and hope to fulfill them in the coming years. — *Scribe*

ESTHERVILLE, IOWA

Troupe 1841

Our first year was very enjoyable. Our first problem was that of finance. To combat this, and give the troupe next year some thing to go on, we sponsored an old fashioned melodrama, *Only an Orphan Girl*. The results were overwhelming. Many of our members took part in other speech activities, and won state recognition.

Several were in our one-act contest play, *The Importance of Being Earnest*, which won top ratings at the state contest and at Drake Play Festival and acting awards for several cast members. Three members play important roles in the senior production of *Bell, Book and Candle*.

Initiation was recently held, and twenty-two members were initiated into the society. We have high hopes for the continuation of our troupe and of bigger and better things to come. — *Colleen Hunt, Clerk*

CROOKSTON, MINN.

Troupe 706

The 1958-59 battlecry? "Be wise — revitalize." With more students trying out for plays, it was decided that junior and senior plays be abandoned in favor of all-school productions. *Our Town*, 1944 senior play, was revived, and very successfully staged, due to a modernized auditorium and new system of lights.

The annual Christmas play was turned over to the junior high, and, with choral background, a series of tableaux, entitled *The Story of the First Christmas*, was presented.

After our second all-school play and contest one-act, an attempt at bringing in a college play to raise money for a foreign student failed. An art program proved a successful financial replacement, consisting of two one-acts, *The Flattering Word* and *Trifles*, a laboratory play from the senior English class, three modern dance numbers, and musical selections.

The year was climaxed by the addition of twenty-two members to Crookston Thespian Troupe 706. — *Bruce E. Gronbeck, Treasurer.*

1960 — REGIONAL CONFERENCES — 1961

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|---------------------------|--|
| ARKANSAS | Hendrix College, Conway, Marie Thost Pierce, Regional Director and Sponsor, Troupe 301, Marked Tree High School, April 28. |
| FLORIDA
(Northern) | Place, not yet selected. Program Chairman, Ardath Pierce, Northern Florida Regional Director and Sponsor, Troupe 942, Duncan E. Fletcher High School, Jacksonville Beach, February 24, 25, 1961. |
| ILLINOIS
(Southern) | Belleville Twp. High School, Belleville, James Pleasant, Sponsor, Troupe 369, Program Chairman; Richard Claridge, Regional Director and Sponsor, Troupe 733, East Alton-Wood River High School, Wood River, May 5. |
| NEW YORK
(Eastern) | Port Jefferson High School, Port Jefferson, Charles L. Jones, Regional Director and Sponsor, Ruth Becker, Co-sponsor, Troupe 861, May 14. |
| NEW YORK
(Western) | Drama Festival, State University of N. Y. Agricultural and Tech. Institute, Alfred, New York, Mort Clark, Program Chairman; Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg High School, May 4-8. |
| OHIO
(Northeast) | Harvey High School, Painesville, Janet Hamman, Sponsor, Troupe 664, Program Chairman; Florence E. Hill, State Director and Sponsor, Troupe 66, Lehman High School, Canton, November 5. |
| OHIO
(Southwestern) | Talawanda High School, Oxford, Charles Williams, Sponsor, Troupe 1681, Program Chairman; Florence E. Hill, Regional Director and Sponsor, Troupe 66, Lehman High School, Canton, November 12. |
| PENNSYLVANIA
(Western) | Mt. Lebanon Sr. High School, Pittsburgh, Julian T. Myers, Sponsor, Troupe 1603, Program Chairman; Jean Donahey, Western Pennsylvania Regional Director and Sponsor, Troupe 187, Brashear Jr. Sr. High School, Brownsville, April 30. |
| CALIFORNIA
(South) | University of Southern California, Los Angeles, Lewis Sheffield, Regional Director and Sponsor, Troupe 435, San Pedro Sr. High School, May 7. |

BROADWAY LINE-UP

FLOWER DRUM SONG (St. James), musical drama.
LA PLUME DE MA TANTE (Royale), review, Robert Dhery.
MY FAIR LADY (Hellinger), musical comedy, Michael Allinson, Pamela Charles.
RAISIN IN THE SUN (Belasco), drama, Sidney Portier.
GYPSY (Broadway), musical comedy, Ethel Merman.
DESTROY RIDES AGAIN (Imperial), musical comedy, Andy Griffith, Dolores Gray.
MAJORITY OF ONE (Barrymore), comedy, Cedric Hardwicke, Gertrude Berg.
MUSIC MAN (Majestic), musical comedy.
MIRACLE WORKER (Playhouse), drama, Anne Bancroft, Patricia Neal, Torin Thatcher.
TAKE ME ALONG (Shubert), musical comedy, Jackie Gleason, Walter Pidgeon, Eileen Herlie.
SOUND OF MUSIC (Lunt-Fontanne), musical drama, Mary Martin.
FIORELLO (Broadhurst), musical comedy.
FIVE FINGER EXERCISE (Music Box), drama, Jessica Tandy, Roland Culver.
ANDERSONVILLE TRIAL (Miller's), drama, George Scott, Albert Dekker, Herbert Berghof.
TENTH MAN (Booth), drama.

TRENTON, N.J.

Troupe 710

Our Dramatic Club, "Script and Score," had a very busy season. Since we were temporarily without an auditorium, no one expected a great deal from us. Was everyone surprised! We started out in the fall by taking part in the big Music Festival put on by the whole school in Trenton's War Memorial. Then came *Miracle of Blaise* in November, and our Christmas play, *To See a King*, in December. At our initiation in January, eleven girls were accepted into the National Thespian Society. February found us busily preparing another play, *Behind the Iron Curtain*, and in the spring we finished up the year with a one-act play, *Chimney Corner*. Now that the year is ending, all our Thespian members are proudly sporting the pins with the national insignia, and we are eagerly looking forward to next fall's play, *Knave of Hearts*. — Jacqueline Shanahan, President.

TUCSON, ARIZ.

Troupe 425

November seventh through thirteenth 1958 were hectic days for Thespians at Tucson High School. For the fourth consecutive year these budding troupers were producing a children's play for benefit of the School Health Council, a charitable group that serves the emergency medical expenses of children of poor families in the city. *The Cactus Wildcat*, a rip-roaring Western for children, was given three performances daily for the elementary children of the metropolitan area.

A total of approximately 12,000 young children witnessed the play and enthusiastically applauded the colorful show, which boasted scenery and costumes imported from Hollywood. A total net profit of \$4873.73 was turned over to the School Health Council for charitable work. The production was jointly sponsored by The Catalina Junior Woman's Club of Tucson and Tucson High's Dramatic Arts Department. — Andrea Haas, President.

KOKOMO, IND.

Troupe 979

Thespian activities began with a reception for the 23 new members of the Dramatic club, explaining the purpose of Thespians and inviting them to work toward membership. At the same time publicity is given out through bulletins announcing the opportunities for Thespian credit during the year and urging those interested to begin filing their credits.

As a public service program, we presented our annual radio 15 minute program in support of the sale of Christmas seals, early in December. The Christmas one-act *Song on*

Glory was given for our convocations as well for several clubs and church groups.

In January several of our members participated in poetry reading, interpretation, debate and all the phases of formal speaking. Play cuttings, dramatiques, were especially well done. Many of our members appear in the all student talent show, *Hullabaloo*, in February. Several were active in the senior play either in acting or in technical.

Our major project this year was the presentation of Mary Ellen Shase's two act drama *Mrs. McThing*. The play was warmly received and the audience reaction to the message of the play was quite successful. Comedy lines and situations; excellent stagings, including an original life size portrait of Howay; good lighting and technical effects added to the effectiveness of the play. Thespians will long remember the bewitching *Mrs. McThing* and her stick characters.

To conclude our year we held our annual Thespian breakfast at which 37 new members were initiated, honors announced, and new officers installed. Our next year's president is attending the drama school at Purdue this summer getting ideas for our next season's programming. — Sarah Howell, President.

FALL RIVER, MASS.

Troupe 254

Acting roles . . . bread roles, egg rolls . . . Hypothetically they're all the same . . . Almost everyone who has one wants seconds. I know that the moment I stepped on the BMC Duffee Dramatic Club stage I didn't want to depart.

During my years at the high school and in Thespian activities, I came in contact with both the humorous and serious, on and off stage. As Lord Fancourt Babberly in *Charley's Aunt*, the enjoyable character that ends up as an old lady from Brazil "where the nuts come from," I found that no matter how much rehearsing and struggle one goes through that if the finished product turns out to be a success it was well worth it.

Dramatics not only gave me a wonderful experience, but through the different situations I confronted, I discovered problems can be solved a little easier in the drama of life. — Lester Kretzman, Reporter.

MIDLAND, TEXAS

Troupe 845

Thespian Troupe 845 considers the 1958-59 season to be the most outstanding during its 12-year charter. We began by presenting Agatha Christie's mystery, *Ten Little Indians*, followed a few months later by *The Matchmaker*, by Thornton Wilder. Both of these full-length productions played to enthusiastic audiences. In addition, the troupe presented twelve one-act plays, among which were *The Unsatisfactory Supper*, *The Importance of Being Ernest*, and Act One of *The Devil's Disciple*.

The high point of the season, however, was the presentation of Rogers and Hammerstein's top Broadway musical, *Carousel*, with full orchestra and chorus. *Carousel*, relating a beautiful love story in quaint New England, provided an enchanting evening of entertainment which will not soon be forgotten.

Most important, we feel Troupe 845 presented some fine literature in 1958-59, and presented it in a manner worthy of the National Thespian Society. — Tom Brown, Vice-President.

BATON ROUGE, LA.

Troupe 504

Troupe 504 of Baton Rouge High School recently presented in conjunction with the vocal music department of the same school the musical *Annie Get Your Gun*. The cast and backstage crew, which was composed of over a hundred people, worked long and hard to do this difficult production in less than a month from the time the cast was chosen until the night of the show. Everyone who had a part in this production really seemed to enjoy doing

COMING YOUR WAY

THE MOUNTAIN ROAD, drama, James Stewart, Lisa Lu. (COL)
BELLS ARE RINGING, musical comedy, Judy Holliday, Dean Martin. (MGM)
PLEASE DON'T EAT THE DAISIES, comedy, Doris Day, David Niven. (MGM)
ADVENTURES OF HUCKLEBERRY FINN, comedy, Tony Randall, Eddie Hodges. (MGM)
CIMARRON, drama, Glenn Ford, Maria Schell. (MGM)
VISIT TO A SMALL PLANET, comedy, Jerry Lewis, Joan Blackman. (PAR)
CINDERELLA, comedy, Jerry Lewis, Ed Wynn. (PAR)
ELMER GANTRY, drama, Burt Lancaster, Jean Simms. (UA)
INHERIT THE WIND, drama, Spencer Tracy, Frederic March, Gene Kelly. (UA)
ICE PALACE, drama, Richard Burton, Robert Ryan, Martha Hyer, Carolyn Jones. (WAR)
TALL STORY, comedy, Anthony Perkins, Jane Fonda, Ray Walston. (WAR)

it, and it, therefore, turned out to be a tremendous success.

Recently Troupe 504 presented for their senior play the unusual production of *The Night of January 16th*. The cast, composed entirely of seniors, did a very good job of this play. The idea of two possible endings went over very well. Everyone thought it was an excellent choice for a real good high school production. — Phillip Parker, Reporter

ORLAND PARK, ILL.

Troupe 1571

November 14 was a big night for Carl Sandburg High School. A troupe of the National Thespian Society was formed. Activities of our troupe were limited as it was necessary to set up the organization and groundwork of the troupe. Members participated in the Spring Play and the Fall Play, *The Cat and the Canary* and *Time Out for Ginger*, a musical version of *Twins the Night Before Christmas*, and a series of one-act plays forming the Spring Festival. All nine charter members of the society concluded the year by attending the professional performance of Meredith Willson's *Music Man* at the Shubert Theatre in the Chicago loop. With tentative plans for a choral reading group and classes in drama, the members look forward to the fall of 1959. — Ronald Bergman, President

HIGHLAND SPRINGS, VA.

Troupe 1248

Pheww! This year ended with the excitement of our annual Drama Club — Thespian banquet, where 17 new Thespians were sworn into membership. At the banquet two seniors, Gerry Jernigan and Russell Johnson, were awarded the "Best Thespians" of the year; and our Thespian president, Faye Secko, was chosen as the "Best Actress."

It has been a busy year with two major productions, *Love Is Eternal* and *Mumbo Jumbo* occupying a majority of our time. *Sis of the Ozarks*, presented at the One Act Play Festival filled the rest of our extra-curricular activity to its capacity.

Members of Troupe 1248 also contributed help and direction to other stage presentations not sponsored by the dramatics clubs.

Our sponsor, Mr. James McDonald, will be leaving this year, to be succeeded by Mrs. Louise Morgan. — Hilda Flacke, Reporter

WEATHERFORD, TEXAS

Troupe 1607

Last May 13, in Weatherford, Texas, a very big event took place, the annual presentation of Academy Awards. This is a big thing with the students there as it designates the top students of the year in Speech and Drama.

The awards, miniature Oscars, are given to the top students in fourteen categories. These students are elected by students of the speech and drama department. In the first election

the students nominate anyone for any category. Three top students in each category are placed on the final ballot.

At the presentation glamorous settings and lighting effects are used. The awards are: Best actor and actress, supporting actor and actress, comedy role, character role, lighting effect, set design, skit, assembly program, musical number, dance number, all-around speech student, and all-around drama student. Letter sweaters were awarded 8 outstanding speech and drama students. Presentations are strictly formal and are attended by the towns people. — Ronald Hubbard, Drama Student

DECORAH, IOWA Troupe 1033

Thursday night, December 10, 1959, the Thespians of Troupe 1033 were hosts to the newly organized troupe of Cresco, Iowa. After a cafeteria-style dinner of chili and all the trimmings, the two troupes marched into the auditorium and crossed swords with a modern War of the Theaters. Each group had prepared skits, one-act plays, and dramatic readings, and Mr. and Mrs. Fisher, Sponsors, delighted the audience with a scene from *The Rainmaker*. Sonja Ramsay, Decorah student-director presented an original one-act play entitled *A Room*.

It couldn't be decided who won the battle, so we all retreated to the gym for some dancing. Later, as we reluctantly said goodnight, we found ourselves already making plans and looking forward to our next "get-together" with our new friends and fellow-Thespians. — Margaret Jennisch, Scribe

CHICAGO, ILL. Troupe 1656

"Try the bright light on an angle to produce a better silhouette!" This was just one of the many instructions echoed through the hall of SS. Peter and Paul to the stage crew of our Thespian group. This year, our Sword and Key Players produced six programs of interesting variety. *Patrick McEveryman*, a musical parody of the morality play, exhausted us the most. It was a huge success, even though the majority of the players were Polish! Also produced was a variety show named *Baked Alaska*. *God Does Not Want It*, a one act play depicting the martyrdom of St. Maria Goretti, was a high point of Catholic Youth Week. Modern dance was featured both in *Strength of Youth* and *He Is Coming*, our pre-Christmas pageant. The latter also combined verse-speaking and shadow play. Rolling up the end of this year was a radio broadcast on the school's public address system, dedicated to the seniors, and highlighting the year's memories. — Joan Spolsky, Secretary

GILBERT, MINN. Troupe 320

Thespian Troupe 320 has recently completed the production of *Teahouse of the August Moon* which proved to be a great success. We had many difficulties with such a large cast, but we have found that a production of this type can be done even in a very small high school. Previously we collected driftwood and cornstalks to be used in the making of the set. We all put in a lot of good hard work, but we are very pleased with the result.

On October 30-31 members of our Troupe attended the regional Thespian Conference at MacAlister College in St. Paul. We were the only Thespian Troupe that was honored to give a demonstration at this conference. We found this conference to be very interesting and we came home with many new ideas.

Our troupe has been very energetic in getting funds to go to the national convention at Bloomington, Indiana. Some of our money-raising projects have been car washes, bake sales, selling fruit cakes, selling candy, and concession stands at football and basketball games.

In January we expect to initiate nine new members into our troupe. We also plan to admit six honorary members from the community. For our spring production we are planning to do *The Diary of Anne Frank*. We have received much cooperation from the com-

munity and we feel that we could not continue to be as active without the help that they have given us. — Robert Butala, Secretary

GLEN BURNIE, MD. Troupe 1288

Something new for our drab dating situation! Have you tried the *When Girls Ask Boys for Dates* approach? This was the title of the winning one-act play, which the juniors copped from the competing classes.

The play was one of three presented by each class under student direction. Rehearsals, publicity, make-up, and the finished performance were the complete responsibility of seniors in the dramatic class for the school's annual "One-Act Play Night."

As miniature "Bernies" (Oscars) were awarded to "Best Actor and Actress" and "Best Supporting Actor and Actress," suspense and excitement filled the air. Our principal announced the victors, and one of the most successful nights on the school's program ended amid tears of joy and groans from others.

In a program of this kind, underclassmen may earn points and thus carry on the interest and work of the troupe when the seniors graduate. — Dagmar Joeres, Secretary

EAU CLAIRE, WIS. Troupe 1660

1 tablespoon good taste
¾ tablespoon dependability
1½ tablespoon thoroughness
1 cup tact
3 cups patience

Mix well until completely beaten. Grease with a lot of hard work; give a large dose of applause for opening night; let simmer — and by morning you have a well done director. — Kay Furrer, Scribe

BERKELEY, CALIF. Troupe 1351

Berkeley High School's 1958-59 dramatic season proved perhaps the most unique and appreciated in its history.

In the fall the Senior Class presented Mary Chase's Pulitzer Prize comedy, *Harvey*. The famed "pooka" gave the audience a delightful

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evening. During the Christmas Season the Fine Arts Departments united to produce *Christmas Stars*. The stunning trilogy consisted of a cantata, dance, and was concluded with the beautiful Menotti opera, *Amahl and the Night Visitors*. *Snow White and the Seven Dwarfs* was chosen for the annual Children's Theater production. The cast toured several neighboring cities with the fantasy. The Spring Senior Class brought the tense courtroom drama, *Inherit the Wind* to the Berkeley stage. The most difficult of the productions, it climaxed many months of work. As a light finale the stage and screen hit *Cheaper by the Dozen* was presented. Our radio program *Berkeley Hi-lites* completed its eighth successful year of news, music, and humor. Thespian activities were climaxed at a dinner initiation at the semester's close terminating an eventful and worthwhile season. — Jay Manley, President

LONGVIEW, WASH. Troupe 699

During 1958-1959, Troupe 699 of Longview, Washington, enjoyed a busy and eventful year.

Romance, drama, and suspense combined in *The Night Is My Enemy*, our senior play, to give the audience an enjoyable and suspenseful evening. The plot revolved around a young, blind girl and an unbalanced murderer. Outstanding sets provided a realistic atmosphere. *Who Wouldn't Be Crazy*, a farce that centered around the life at a "rest home," was this year's all-school play.

With Easter in the air, the Thespian assembly followed. The acts varied from a visit from Peter Cottontail to a one-act play portraying the true meaning of Easter.

More than two thousand children thrilled to the four performances of *Royal Adventure* by Joan Robertson of London, England. The cast was enthusiastic about giving the second production of the play in this country.

Initiating and installing a new troupe at Rainier, Oregon, was a new activity for R.A. Long Thespians. Twenty-two students participated in the program that presented the troupe with their charter. — Diane Lloyd, Secretary

TELEVISION

(Continued from Page 21)

self to cue to the film room when it is time for the commercial.

"Live" television grays the hair and sears the nerves, even if its impact on the audience is mysteriously greater than pre-recorded programs (that honesty factor again). But it is no longer common.

Most of television's programs are "packaged," and in Hollywood, of all places! Implacable enemies ten years ago while TV was busy cutting movies down to half the industry they had been in the 40's, they are now hand in glove. Today the packager furnishes video fare, by invitation of the sponsor over the facilities of a willing network. The way it works out, neither sponsor nor network are greatly involved until the program loses popularity for some reason.

The sponsor is concerned mainly with the appearance of the package, and not its specific contents. He goes to an advertising agency, whose specialty is knowing what packages are considered attractive this year. The agency brings out charts, survey data, proof of new trends in public taste, and convinces the sponsor that such-and-such a package is the one he wants. Then the agency calls on its "timebuyer" to search through the great stacks of statistics he has collected to find at what hour on what day the probable purchasers of the sponsor's products will be viewing TV. After that important information is established, the network must be contacted.

The network is concerned mainly with when the package will be presented, and not its specific contents. It has to take into consideration that the rival networks have programs at the same time desired by the sponsor, who has been convinced by the agency. If it is "prime time" there may be other sponsors with more attractive packages, and these may decamp to the rivals. All of them must be kept happy while the network arranges its schedule in such a way that the largest available number of viewers will stay tuned to it. The deciding factor may be the star of the show, and at that juncture the talent agency must be contacted.

The talent agency is concerned mainly with building the reputation and asking price of the stars whose affairs it manages, and not the specific contents of the package. Many of the offers made to stars are unappealing when the price is right because the reputation is wrong. Westerns are popular fare and pay well, for example, but a TV series of this type is associated with the "B" pictures of Hollywood's halcyon days. It may be easier to "make a star" out of an eager young actor than to persuade an established player to take a risk on a new series. If the type of the package is notably ahead of current trends (as, if

it is a Civil War package — which will be the next big program favorite in TV drama), the star may consent. As soon as that is settled, the packager must be consulted.

The packager is concerned mainly with the specific contents of the program. Excepting the critics, he is about the only one who is! Still, this is his business, and he may be far ahead of the game. He may have been able to figure out what types of packages will be in demand, and gone ahead to get them ready. Understanding that the others in this picture are not concerned mainly with the specific contents of the package, he has made a "pilot" or sample program which he can show to sponsor, advertising agency, network, star, and talent agency. If all of them like it, he gets the contract for the program, and begins making thirteen, twenty-six, thirty-nine, or fifty-two versions of the package to be shown once a week after he delivers them.

The packager works months in advance, because he wants to deliver the entire package before the first program is shown so that he can concentrate on developing new packages for the next season. He is like the native of a tourist resort, who works throughout the off-season to get ready for the rush but has no time to make anything when the rush is on. He is probably a former moviemaker, despite which fact he works like a live-TV producer, using three movie cameras for filming the package as quickly as possible instead of the single camera used to make movies. This way he can shoot all the

thirty-nine programs he is usually contracted to make in a couple of months, process and edit them in another month, and relax until the ratings of program popularity come out.

If the ratings are bad, he has another "pilot" ready to display, and the process begins again. Meanwhile, he prepares old and rejected packages for distribution to stations not on the original network, which is like "syndicating" in the newspaper business.

This pattern dominates television programming as the 60's get under way, although the development of video tape recording threatens its future. The characteristics of television have brought this pattern to success, and it is well to remember that when evaluating the degree of honest quality left on our screens.

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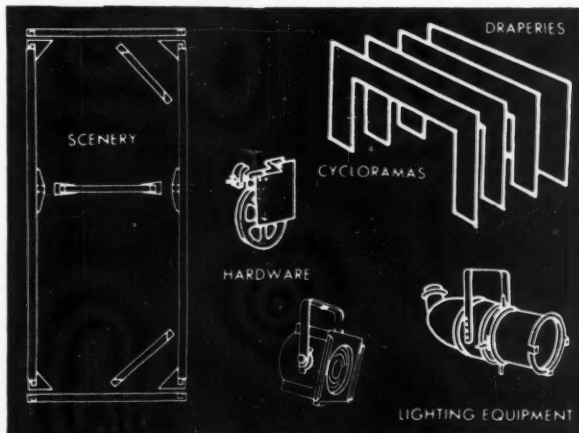
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LAKELAND

(Continued from Page 19)

The "working board" finally persuaded the director, Jimmy Dias, to return to Lakeland the next season to direct six shows including a musical and a children's play. This was a very ambitious schedule for a newly formed organization. Needless to say the board of directors had to get out and "beat the bushes" since the director asked and received a contract for five thousand dollars. Every member of the board "peddled" memberships. Thousands of letters were sent to the people of Lakeland. Telephones were constantly being put in use, "door pounding" was going on all over town. Shoe leather was being worn thin, and everyone was working long hours to get the theater going. This was an example of work being fun, for although the group had expanded it still maintained its enthusiasm and all were interested in its future.

At this time there was only \$86.00 in the treasury. How to raise five thousand dollars for the director's salary and have enough left to build scenery, furnish costumes, and props—this was a sixty-four thousand dollar question!

The Lakeland Ledger, the local newspaper, was most cooperative in giving "top notch" publicity to this growing organization. The radio stations gave freely of radio time to the cause of The Little Theater.

The group used many ingenious plans to convince the public that there was a need for such an organization. The casts took skits or cuttings from the shows to the surrounding towns of Plant City, Mulberry, and Barton. Fifty members for The Little Theater were enrolled from the town of Bartow, twelve miles east, and as many from Plant City to the west.

At the end of the first season the hopes of the group had been realized. The balance in the treasury had jumped from \$86.00 to \$1,700 after all expenses. That memorable season ended with about four hundred fifty members. Lakeland Little Theater had produced *Two Blind Mice*, *HMS Pinafore*, and *Roberta*. Lakeland had the first little theater in Florida to end a season in "the black" after producing a musical. This established a pattern, and each year the Theater produces a musical, usually the last production of the season.

The second season, after much back-breaking work by each member of the working board, wound up doubling their membership. This was a real achievement for one year. During this second season the director, Mr. Dias, literally pulled people in off the streets to be in the productions. His personality was "out-going" and he became known to all of Lakeland. He personally visited with the business people. From the executives to the man behind

the counter he talked theater. Many times he told people that they were exactly right for a particular part. Many business people found themselves trying out and even clamoring for parts. Surely some of them still wonder how they first became interested. Everyone had a marvelous time and it served as an outlet for many after a busy and trying day at work.

Then Mr. Dias, the director, grew restless. That very mysterious but powerful "Great White Way" dominated his thinking. Just before the third season opened he "headed" for New York and that "one big moment" leaving Lakeland Little Theater without a director.

Using the trial and error system, the organization finally acquired the services of Frank Cassidy, a professional director. This was a happy choice, for he became an integral part of the theater and community, contributing much to both. He was both a superb director and an excellent scene designer. He gave the local theater some of the most luxurious sets imaginable. As a make-up artist he was equipped with the knowledge of the latest techniques and skills of the art.

Mrs. Cassidy, his wife, was equally talented. She was equally gracious with her time and talents and never too busy as an instructor at Florida Southern College to help with major or minor productions in the community. She gladly assisted both the white and colored schools. She was the "backbone" of the children's productions which were presented by Lakeland Little Theater. She seemed to have a better understanding of children than did her husband.

During the three years that Mr. Cassidy was director of the theater, the organization prospered. It became an established part of the community. While the membership still fluctuated there was never any doubt that next year there would not be a theatrical season.

After three years Mr. Cassidy felt the need for a more professional environment. He had been directing during the summer for one of the oldest stock companies in the East. He was so successful that he wanted to "try his hand" in New York.

Two years ago Hal Lawrence, another professional director, was engaged to fill the vacancy left by Mr. Cassidy. Mr. Lawrence's professional abilities have given the group two more successful seasons. With Mr. Lawrence's coming, the Lakeland Little Theater moved its productions from the awkward surroundings of May Hall Auditorium to the more intimate atmosphere of the new Civic Center Theater. This beautiful new municipal center, overlooking Mirror Lake in downtown Lakeland, is on one of the many lakes within the city.

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In 1957 Lakeland Little Theater inaugurated an awards system. A board of critics was chosen who select the best play of the season, the best actors, the best set designs, and the best technical work. Hammy Awards are given to those selected. The award-winning nights have become most popular. The awards create much interest that would not otherwise exist, and as one member expressed it, "... makes all of us work our hearts out to get that award."

A casting committee helps the director make the final decision as to parts at the close of the tryouts. This committee does not hold an enviable position, but they have found that most everyone takes their decisions "in stride" and without resentment.

For the past several years a workshop has been held on Wednesday evenings for all those who are interested in learning about lighting, sound, painting, building, and the production of skits and one-act plays. All this is under the professional instruction of the theater's director, Mr. Lawrence. Recently he has added a Friday night workshop on acting techniques which is open to all.

Some of the Lakeland Little Theater's most outstanding productions have been *Detective Story*, *Tea House of The August Moon*, *Death of a Salesman*, *Born Yesterday*, *The Diary of Ann Frank*, *Oklahoma*, and *Mr. Roberts*.

Recently we visited Lakeland Little Theater where we were privileged to see Bette Logan, as the mother, and Kenneth Shroyer, as the son, in *The Glass Menagerie*. They "turned in" an almost professional performance. Kenneth is president of the board of directors and manager of a local radio station. Last year he won the Hammy Award for his portrayal of Mr. Frank in *The Diary of Ann Frank*.

The coffee hour in the Glass Lounge between acts was delightful. After an inspiring performance the audience was invited to have coffee in the Green Room with the cast.

The halo of warm friendliness which encircles this entire organization, says loudly without words what they are doing for the community and how they love "the doing."

CASTLE CIRCUIT

(Continued from Page 15)

balcony begins, which runs along the entire flanking wing. This provides settings for the interior scenes at the castle. The opposite wing, lying along the brow of a hill bordering the Jagst River, contains the ancient banqueting hall and a cozy restaurant with tables on a terrace overlooking the lovely countryside. To stay in the castle, whether one sees the play or not, is a delight; to witness the play and then sleep under the hero's own roof, with his dying shout of "Freiheit!" (freedom) still ringing in your ears, is a rare experience.

Last summer, to celebrate Schiller's 200th birthday, the entire *Wallenstein* trilogy was performed in the better-known castle of Heidelberg. Here too history lends a hand in painting the back-drop, for many of the scars the venerable pile exhibits were inflicted during the Thirty Years War by Wallenstein's co-general, Tilly.

Town Hall Plays

In the enchantingly picturesque medieval town of Rothenburg-ober-Tauber, nestling behind crenelated walls on a hilltop where the "Castle Road" from Heidelberg to Nuremberg crosses the "Romantic Road" going south to Augsburg, quite a different type of play is offered. Whereas Salzburg was the seat of a powerful bishop, and Jagsthausen the home of an independent knight, Rothenburg has been, almost from time immemorial, a free city. So here we find, not religious drama on church steps, not Gothic melodrama in a castle courtyard, but hearty, homespun farce in the Town Hall. And, whereas in the other German summer theaters the company is thoroughly professional (except for the lusty participation of the Jagsthausen villagers as "extras"), in Rothenburg the actors are all people of the town—"local talent" in the best sense of the word.

The plays are short farces composed by the sixteenth century minstrel, Hans Sachs (the *Meistersinger* of Nuremberg). The characters are all common folk—a peasant who, knowing that his wife will scold him for spoiling a pot cheese, pretends to be mad and sits on it "in order to hatch out a calf"; St. Peter, sent to earth on a mission, falls in with some gay company and returns to Heaven royally tipsy. All this is played with little or no scenery, but by some riotously funny "types" who are past masters of the stock farcical tricks—"double takes," "pratt falls," "mugging," and the like. This universal language makes it necessary to know only the bare outline of the plot to follow the action, and one who doesn't understand German at all can still enjoy the fun.

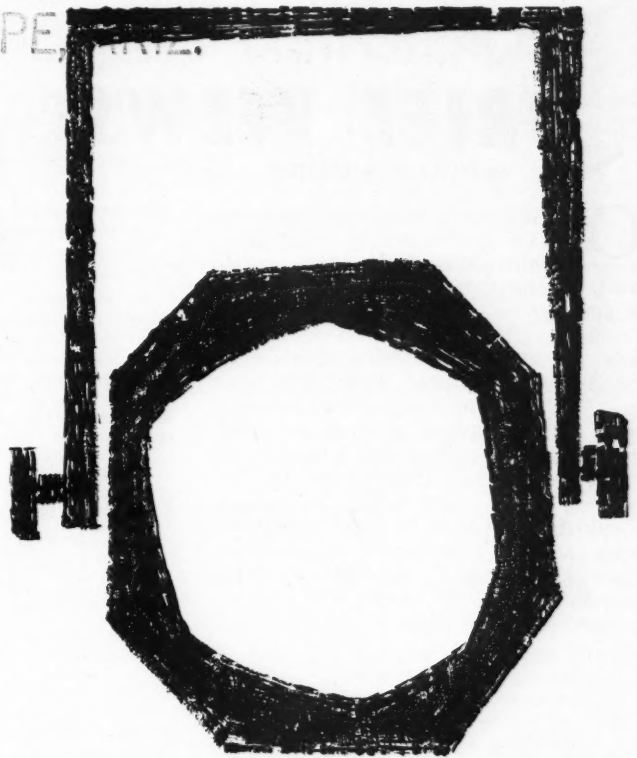
Hans Sachs' farces are also given—spasmodically—in the Swedish Court of the castle in his native city of Nuremberg.

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Other Types

Before leaving the German language "Straw Hat Circuit" some mention should be made of the "forest theaters," such as those at Clausthal-Zellerfeld and Luisenburg, the various types of productions done in Roman amphitheatres as at Xanten, and the musical stages, such as the "floating theater" on the Rhine at Coblenz, and the sprawling Red Gate Theater that has been built into a section of the ancient city wall at Augsburg. But these take us away from drama and into opera, a field we had decided not to include. Occasional productions are done in truly historic theaters like Maria Theresa's little opera house in the Schoenbrunn Palace, Vienna; but such theaters are really museums, worthy of a visit in their own right, the production being secondary, if indeed not downright inappropriate.

The general pattern that emerges from the virile and varied activities of the German language summer theaters, and that makes it different from our "summer stock," is clear: No red barns or public school auditoriums, but a historical relic that provides an appropriate background for the play and even influences its choice; no weekly changes of hurriedly-rehearsed shows, but a single play, or at most a repertory of two or three pieces, done with skill and finesse; little or no modern drama, but well-established "classics" whose theme and style strike deep into the soul, stirring the basic drive toward freedom that has been so great a part of Germany's cultural history. In our regional historical pageants and Shakespearean festivals, we are beginning to emulate this pattern. It is one we would do well to expand.

BRIEF VIEWS

By WILLARD FRIEDERICH



OF THE many plays that have received production by adult casts before publication, there are always several that might well be useful to amateur casts of teen-agers. The following scripts were all seen on Broadway or, at least, in semi-professional theaters off-Broadway; some were also seen on TV or in the movies. In some spots in these scripts directors will find it necessary to soften the language or cut a line here or there to get by the censors; but, by and large, these plays should be adaptable to most groups of fairly advanced amateurs. Space prevents any detailed descriptions. The column for the next month will also be devoted to these plays.

CLOUD SEVEN by Max Wilk. Dramatists Play Service, 1958. 9M, 8W; Scene: a living room, with several brief inserts. Royalty: on application.

A delightful comedy of a young commuting New York executive who one day realizes that he is on the industrial treadmill and simply gets off by resigning. His family, neighbors, employer, and tradesmen meet the crisis with varying degrees of reactions, ranging from horror to admiration. In the end he tries to return to his job, finds he cannot endure it, and resigns again; but by now his wife has accepted the thought of his venturing forth on his own, without security, and peace returns to the household. The author obligingly provides suggested cuts and re-writes that will clean up bits that could be objectionable to some high-school audiences.

PETEY'S CHOICE by Fred Carmichael. French, 1958. 5M, 4W; Scene: a living room. Royalty: \$25.

Youngish Peter Lansing, a college professor, is in line for the presidency of his conservative New England college; but, when a jazz record he made years ago in his band-playing days becomes the new hit for the rock-and-roll set, the board of trustees is shocked at the lack of dignity of it all. His family rallies to his aid and, with the help of a newspaper columnist, campaigns among the students and alumni for support. Finally the board president is obliged to recognize that he cannot keep his alma mater the way it was in his day and that the changing times require a similar change in philosophy and administration. A simple, realistic domestic comedy that is easy to play and not without effect.

THE EGGHEAD by Molly Kazan. Dramatists Play Service, 1958. 7M, 4W, 1 boy; Scene: a living room with adjoining study. Royalty: on application.

A liberal college professor turns his college and family inside out when he champions the right of a former Negro student, thought to be a Communist, to speak about labor problems at the assembly. When the FBI investigates, he condemns the principle of witch-hunting. Finally his uneducated wife uncovers proof that the young man really is a Communist, and the professor then goes to the other extreme and decides he is unfit to teach because he has had as much prejudice as those who opposed him. The next step, and conclusion of the play, is finding a reasonable compromise between these two points of view.

HOLIDAY FOR LOVERS by Ronald Alexander. Dramatists Play Service, 1957. 4M, 5W; Scene: four hotel rooms. Royalty: on application.

A Minnesota couple take their young daughter to Europe to visit their other daughter who has been studying music there. As one girl reveals her marriage and the other daughter plans hers, the parents both learn how to give up their children and find their happiness in the young people's happiness. A rather simple play, but lots of fun. The four different hotel rooms are set up as four rearrangements of the same basic set.

THE HAPPIEST MILLIONAIRE by Kyle Crichton. Dramatists Play Service, 1957. 9M, 6W; Scene: a wealthy family's living room. Royalty: on application.

An amusing adaptation of the book by the daughter of Anthony Biddle, the millionaire of Philadelphia, this delightful comedy concerns the efforts of his daughter, Cordelia, to marry a son of the multi-millionaire, tobacco-growing Duke family of Carolina. Father's eccentricities and his very real reluctance to let his daughter marry and break up the happy family almost queer the match, but in the end the prospective husband finally defies his domineering mother and convinces father that the marriage is a good idea after all. World War I costumes.

A PALM TREE IN A ROSE GARDEN by Meade Roberts. Dramatists Play Service, 1958. 3M, 5W; Scene: a patio and two opened bedrooms in a boarding house in Hollywood. Royalty: on application.

A poignant and at the same time amusing story of a faded, movie bit-player in California who is trying psychologically to achieve the success she never had through encouraging the young hopefuls who rent rooms in her boarding house. Because of this compelling desire she almost ruins her own daughter's happiness, for she never thinks to consider the girl's needs and wishes. When she finally gains the courage to let her daughter go off to live her own life, she is sustained by the ever-springing hope that her next boarder will become the star she wanted to be.

THE LARK by Lillian Hellman, from the play by Jean Anouilh. Dramatists Play Service, 1957. 15M, 7W, optional extras; Scene: a formal set with a few suggestive set pieces. Royalty: on application.

St. Joan's trial is intermittently interrupted by flashbacks into her past life and actions and by discussions of the conflicting ideologies revealed in the trial. There is little or no action, for the play depends upon talk—but good talk! Characterization is excellent, and most roles are short, one-scene parts; thus the burden is spread among many actors. The effect is primarily intellectual rather than emotional. Medieval costumes.

MARY STUART by Jean Goldstone and John Reich. Dramatists Play Service, 1958. 12M, 3W; Scene: two castle rooms and a park in England. Royalty: on application.

Based upon the famous play *Maria Stuart* by Friedrich Schiller, this adaptation is not so much a translation as a new play in its own right, done in a rhythmical prose that scans almost as regularly and effectively as poetry. It concerns Elizabeth's turmoil over what to do with her captive, Queen Mary of Scotland, who has been languishing in an English prison for nineteen years, ever since she fled to Eng-

land for sanctuary. The fears of restoring Catholicism to a protestant England, of Mary's reasonable claim to the English throne, and of disrupting the nation with civil war all lead the reluctant Elizabeth to succumb to the desires of Lord Burleigh, Lord High Treasurer, to have Mary eliminated. After Mary is surreptitiously executed, Elizabeth pretends to be shocked and surprised, but the deed is done. A brilliant analysis of behind-the-throne politics, this play is difficult, it is true, but not necessarily more so than Anderson's popular version.

TEVYA AND HIS DAUGHTERS by Arnold Perl, from the stories of Sholom Aleichem. Dramatists Play Service, 1958. 6M, 6W; Scene: a multiple set, suggesting a Russian house at the turn of the century, with brief inserts. Royalty: on application.

This dramatization of Aleichem's droll and sentimental stories is not so successful as the previous short plays, but it is still effective and worth doing. The poor Tevya is rewarded for his good deeds and aided in becoming a dairyman, but his real worries are concerned with marrying his two older daughters to men whom he does not consider good choices for husbands. In the end he gives his girls his blessings and hopes that their real love for their men will bring them happiness, if not security. Humor and pathos blend nicely to give a tender touch to a simple story of several disconnected parts.

THE FIRST GENTLEMAN by Norman Ginsbury. Dramatists Play Service, 1957. 10M, 11W, optional extras; Scene: five royal rooms in early nineteenth century England. Royalty: on application.

An amusing version of the conflict between George, Prince Regent of England, and his daughter Charlotte, heir to the throne, this play emphasizes the antagonism between them because of George's contemptuous treatment of Charlotte's mother, Caroline, Princess of Wales. By her stubborn refusal to marry George's choice of the Prince of Orange, Charlotte finally gets the husband she wants, Leopold of Saxe-Coburg. When she dies in childbirth, George takes refuge in planning the memorials to her honor but wonders whether his brother's new child, Victoria, will ever get a chance at the throne of England.

VISIT TO A SMALL PLANET by Gore Vidal. Dramatists Play Service, 1959. 8M, 2W; Scene: terrace, living room, and study of a Virginia home. Royalty: on application.

When a visitor from outer space arrives in Virginia, he upsets all the laws of time and space, to say nothing of family relationships and Washington politics. In fact he almost starts a war, but the daughter of the house tricks him and succeeds in vanquishing him by mentally summoning his superior and having him taken back to where he came from. Unfortunately, since all time stopped while he was on earth, no one will ever know that she saved the nation—or that she also arranged her marriage to a man of whom her father thoroughly disapproves.

TIME REMEMBERED by Jean Anouilh. French, 1959. 8M, 3W, extras; Scene: a sitting room, a park, a nightclub, and an inn terrace in a mythical kingdom. Royalty: \$50—\$25.

A charming romance about a young prince who mourns his dead love and tries desperately to retain a memory of their happy times together. His aunt hires a young milliner, who resembles the dancer, to impersonate her; when the prince discovers the plan, he is at first very angry but then falls in love with the very-much-alive and interesting young woman. Characterization is tinged with an out-of-this-world quality that lends both mystery and humor, for these bizarre people, who could live only on the stage, and have a life that eventually seems quite real.

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The New York Herald Tribune in its rave review of this brilliant dramatic work gave this excellent description: "Mr. Farris (the author) is writing about one class in one high school from the inside, and his book has the sound of truth and the ring of authenticity. You instinctively feel that this is the way it is! These are the kids you see pouring out of a high school dance. This is the way they sound and act among themselves. More important, perhaps, this is the way they feel."

THE STORY OF THE PLAY

Here's Harrison High! It isn't your school. It doesn't pretend to be that. Still it's a very good school in a very good neighborhood. Jim Trent is the star athlete at Harrison High, an intelligent boy from a happy family, and he's very much in love with attractive Ricky Summers. Jim and Ricky face the problem of all teen-agers who find themselves very much in love — the problem of patience. The solution for them is the happy one of going on to college together and planning their marriage for a little later. Meanwhile, Jim's friend, Buddy McCalla, a slim, shy boy, is fighting to win the respect of his classmates through his athletic ability, yet underneath this outward struggle is Buddy's anxious effort and need to find a real home life. The tough boy of the class, Griff Rimer, has a similar problem. Griff is hand-

some and clever, yet he's constantly in trouble. Few people realize the difficult time Griff has at home — unaware that this makes him strike out at the world. Anne Greger, attracted both to Buddy and to Griff, has a hard time reaching a full understanding of the problems these boys face. Through all of this play, there's the haunting figure of the young history professor, Neil Hendry. Neil wanted to be a professional athlete, but he was wounded in the Korean War, and this makes an active life impossible. The alternative is teaching, and in this, with the help and love of the attractive young teacher, Joanne Dietrich, he learns respect for his profession; and then, almost without intending it, he becomes deeply important in the lives of his students. This play is written with delightful humor, and with deep understanding.

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